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SENATE REPEALS ADMISSIONS TAX IN ITS ENTIRETY

Upper Chamber Passes King Amendment, Following Close Vote of 36 to 34—Bill Goes to Conference for Report to Two Houses—Expect Compromise May Be Reached Between House and Senate—Removal of Entire Tax Would Relieve Public of Annual Payment of \$33,000,000—Report Expected Within Week or Ten Days

WASHINGTON, Feb. 17.—By the close vote of 36 to 34 the Senate repealed the admissions tax in its entirety, including that on concerts, in a vote taken on an amendment offered by Senator King of Utah. The bill was sent to conference at noon on Monday, Feb. 15, and it is not expected that a conference report will be ready for submission to the two houses for at least a week, and possibly ten days. The conferees are as follows: For the Senate—Smoot, McLean, Reed (Pa.), Simmons, Gerry; for the House—Green, Hawley, Treadway, Garner, Collier.

The statement is made by Representative Green, chairman of the House Committee on Ways and Means, and one of the conferees, that the House will not agree to the entire repeal of the admissions tax, although it is possible that a compromise may be reached by which the tax will be restored to the bill and a higher exemption allowed than was suggested in the Senate Finance Committee draft of the measure. The loss of revenue from this source, if the tax be repealed *in toto*, would be \$33,000,000, while with the exemption allowed by the Senate Finance Committee the loss would be \$24,000,000. This includes a

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RESPIGHI AND LEKEU WORKS STIR BOSTON

Koussevitzky Leads Novelties in Two Concerts

BOSTON, Feb. 15.—The feature of the pair of concerts of the Boston Symphony on Friday afternoon and Saturday evening, Feb. 12 and 13, was the first Boston performance of Respighi's "Pines of Rome." The program, conducted by Serge Koussevitzky, included also the Concerto in E Minor for String Orchestra of Vivaldi, edited by A. Mistovski; a "Fantaisie Contrapuntique sur un Cranignon Liegeois" by Lekeu, both played for the first time in Boston; and the Symphony No. 1, in C Major, by Beethoven.

The Vivaldi Concerto revealed the rich opulence of the Boston Symphony's string choirs. Lekeu's Fantaisie proved interesting music, with the touch of distinction that pervades this composer's

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DUSOLINA GIANNINI

Photo by Murray Studios

Soprano, Who Has Been Fulfilling a Wide American Itinerary in Concert This Winter Following Opera and Recital Appearances in Europe. Miss Giannini Will Again Tour on the Continent and in This Country Next Season. (See Page 36)

Chicago Opera Fêted in Baltimore

BALTIMORE, Feb. 15.—Local musical interest for the current season seemed to have reached its high point with the public attention given the two brilliant performances by the Chicago Civic Opera Company at the Lyric on Monday and Thursday evenings, Feb. 8 and 11. The audiences on both evenings represented the music loving and social element of the community. Due to the indefatigable effort of Frederick R. Huber, municipal director of music, the guarantors of the Baltimore opera season gained substantial support.

The opening presentation of "Tosca" was given with Claudia Muzio in the title rôle, Charles Hackett, as Cavaradossi, and Giacomo Rimini substituting for Titta Ruffo as Scarpia. Roberto Moranzoni conducted the orchestra with due consideration for the score. The chorus sang with much success.

The later production of "The Masked Ball" allowed honors to be divided among Rosa Raisa, Charles Marshall and Richard Bonelli. The financial returns for the short season were sufficient to relieve the guarantors of any pledges of support.

The New York Symphony, Walter Damrosch, conductor, with the assistance of the Matinée Musical Club Chorus, the University of Pennsylvania Glee

Club and a quartet of soloists consisting of Della Barker, Kathryn Meisle, Ernest Davis and Frederic Baer, gave an evening of Wagner excerpts at the Lyric on Feb. 10. The concert began with music from "Rienzi," the Overture, the Peace Chorus, the duet for Irene and Adriano, the Prayer, Adriano's air and the Battle Hymn. The second half of the concert was devoted to the entire Temple Scene from "Parsifal." The audience found much appeal in the melodious flow of the early score and in the lofty spirituality of the later work. The explanatory talk given by Mr. Damrosch enabled the hearer to follow the music with a fuller appreciation of its import.

The singing of the Matinée Music Club Chorus, prepared under the direction of Helen Pulaski Innes, and that of the male chorus of the University of Pennsylvania, coached by Dr. H. Alexander Matthews, was on an artistic basis equal to the demands of the scores presented.

Hulda Lashanska, soprano, with Grace Marshall at the piano, gave the fourteenth Peabody recital on Feb. 12, before an audience which found delight in artistic interpretations. In the American group by Winter Watts, MacDowell and La Forge the singer seemed particularly happy.

FRANZ C. BORNESCHIN.

LAST OF SEASON'S CONDUCTORS SPURS ORCHESTRAL PACE

Wilhelm Furtwängler Takes Up Baton of N. Y. Philharmonic and Impresses Dynamic Personality on Program of Familiar Classics—With His Arrival, Season's Long Parade of Orchestral Leaders Reaches End—Emilio de Gorgozza Soloist with N. Y. Symphony, Under Klemperer's Baton—Kindler Plays with Philharmonic

BY another of those midseason shifts which have given to the orchestral season the aspect of a continual "Hail and Farewell," Wilhelm Furtwängler, first introduced to America a year ago as guest conductor of the New York Philharmonic, took up the reins of leadership of that organization last week at its 2051st concert. He was jubilantly welcomed at his reappearance in Carnegie Hall Thursday evening, and again at the Friday and Sunday afternoon concerts, by the subscribers who only a week before had said their heart-shaken good-bys to the departing Arturo Toscanini.

The orchestral week otherwise dwindled to the rival Sunday concert of the New York Symphony, at which Mr. Furtwängler's compatriot, Otto Klemperer, had the distinguished assistance of the only soloist of the sennight, the baritone, Emilio de Gogorza. During the remainder of the season the two tall Teutons, Furtwängler and Klemperer, will divide between them the activities of the city's own orchestras, with occasional rivalrous visits by the Philadelphia and Boston bands to provide that hubbub of variety without which Manhattan audiences would be utterly lost. Furtwängler is the last of the virtuosi of the bâton to begin his sea-

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REINER APPEARS AS PHILADELPHIA GUEST

Leads Casella's "La Gira" with Philharmonic

PHILADELPHIA, Feb. 8.—The Philadelphia Philharmonic Society, with Fritz Reiner as guest conductor, and Sascha Jacobinoff, violinist, as soloist, gave a subscription concert in the Academy of Music on Sunday evening, Feb. 7. The program included Casella's Suite "La Gira," from the ballet of that name; the Suite, "The Good-Natured Ladies," by Scarlatti-Tommasini; Beethoven's Eighth Symphony and the Concerto in B Minor by d'Ambrosio.

The unusual allotment of three novelties invested this concert with compelling interest. Mr. Reiner, moreover, had appeared here only once before, as conductor of the Cincinnati Symphony. The second disclosure reinforced the

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Bach Choir Again to Sing in Washington

BETHLEHEM, PA., Feb. 13.—The Bach Choir has accepted an invitation to sing the "St. Matthew Passion" in Washington on April 6 next. This will be the Choir's second annual appearance in the Capital, the previous

one having been during the Conference for World Fellowship through Music last spring.

Soloists have been announced for the two days' festival in Bethlehem on May 14 and 15. For the Friday programs at four and eight o'clock, made up of seven Bach cantatas and a motet, the soloists will be Mildred Faas, soprano; Mabelle Addison, contralto; Arthur Kraft, tenor, and Charles T. Tittmann, bass. The annual performance of the Mass in B Minor on Saturday afternoon will enlist Emily Stokes Hagar, soprano; Mabel Beddoe, contralto; Nicholas Douty, tenor, and Henri Scott, bass.

The choir has been increased to 300, and is rehearsing regularly under the leadership of Dr. J. Fred Wolle. Accompaniments for the festival will be provided by players from the Philadelphia Orchestra and the organ, played by T. Edgar Shields. The Moravian Trombone Choir will again play in the belfry before the performances, which will be given in Packer Memorial Church at Lehigh University.

CHICAGOANS BEGIN CLEVELAND SERIES

"Tosca" Opens Opera Week With Cast Including Muzio and Hackett

By Florence M. Barhyte

[By Telegraph to MUSICAL AMERICA]

CLEVELAND, Feb. 16.—Cleveland welcomed another season of grand opera tonight, when the Chicago Civic Opera Company opened a week's engagement with "Tosca" in Keith's Palace Theater. With an audience of more than 3000 in one of America's most beautiful auditoriums, the event was a resplendent one. John A. Penton, president of the Civic Music Association, stated that the receipts for the event had exceeded \$39,000 when tonight's performance started.

Claudia Muzio was a charming *Tosca*. Her lovely voice, combined with her charming personality and fine dramatic instinct, gave much vividness to the opera. Charles Hackett was fascinating as *Cavaradossi*. His voice was rich in quality and extremely sympathetic. Titta Ruffo as *Scarpia* did outstanding work. Antonio Nicolich as *Angelotti* and Vittorio Trevisan as the *Sacristan* displayed fine talents. Others in the cast included Lodovico Olivieri, Gildo Morelato, Anna Correnti and Max Toft. Roberto Moranzoni conducted effectively.

MRS. KELLEY HONORED

New York Matinée Musicale Gives Reception for Her

Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, was tendered a reception by the New York Matinée Musicale on the afternoon of Feb. 14 in the Ambassador Hotel. Mr. Kelley, who was to have shared the honors of the reception, was unable to be present, having been called away unexpectedly.

The reception, which was held in the Italian Garden, followed the club concert in the ballroom. Mr. Kelley's "Israfil" was sung by a small chorus of women's voices, directed by Charles Kitchell, and accompanied by Elizabeth Cook, piano, and Flora Adler, harp. Dvorak's A major pianoforte quintet was played by Harold Morris, Vladimir Graffman, Joseph Gingold, Robert I. Moss and Max Frolich.

Groups of solo numbers were contributed by Lea Luboschutz, Estelle Liebling and Edward Nell, Jr., the accompanists being Josef Adler for Mme. Luboschutz and Minabel Hunt for Miss Liebling and Mr. Nell.

Missouri Sends 212 for Début of Marion Talley

A SERIES of delegations from Kansas City, and St. Louis, Mo., totaling 212 persons, were scheduled to attend the Metropolitan Opera début of Marion Talley, young coloratura soprano, formerly of the first city, on the evening of Feb. 17. Among these were Mayor Albert I. Beach, who with 160 other Missourians was to arrive on a special train. Another delegation of fifty-two were due in special cars. Admissions to the opera house were sold out long in advance of the performance, with speculators quoting certain seats at \$40 a few days before the début. Among the auditors were the parents of the young artist, Mr. and Mrs. Charles M. Talley, the former having made a special trip to New York for the event.

Memorial to Louis C. Elson Dedicated

BOSTON, Feb. 13.—With dedicatory exercises and a concert, a memorial to the late Louis C. Elson, musician, critic and historian, for many years a beloved member of the faculty of the New England Conservatory, was unveiled at the Conservatory on Feb. 12. The memorial takes the form of a sculptured bas-relief with appropriate inscription, the work of Henry Hudson Kitson, who was a personal friend of Mr. Elson. The movement to obtain such a memorial was initiated by the Elson Club, composed of former pupils of Mr. Elson, who conducted a subscription among alumni of the Conservatory.

The memorial has been placed on the wall near the entrance to Recital Hall, where Mr. Elson lectured to large classes on the history of music.

George W. Chadwick, director of the Conservatory, in opening the dedicatory exercises, paid a tribute to the influence and high character and attainments of his late colleague. An address full of personal reminiscences of Mr. Elson was delivered by Dr. E. Charlton Black, of the faculty. The concert was contributed by the Durrell String Quartet; by Rulon Robison, tenor, of the faculty, who sang a group of songs with Rosa Frutman as piano accompanist; George Brown, violinist, and Alfred DeVoto, of the faculty, pianist, who presented a Saint-Saëns Sonata.

The committee on the Elson memorial consisted of the officers of the Elson Club: president, Pauline Nemser; vice-president, May E. Shuman; secretary, Freeda R. Feldman; treasurer, Ethel Shaunessy; and Ruth Bernard, Lillian Hirsh, Rosa Frutman, Bessie Spectre and Rose Brener.

Mr. Elson was born in Boston in 1848 and received his early training in music from his mother, who was an able musician. He subsequently studied with August Hamann, pianist, and August Kreisemann, vocalist, at Boston and at Leipzig, where he had instructions from Carl Gloggnier-Castelli. In 1873 he married Bertha Lissner, who survives him

Senate Repeals Admission Tax

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huge sum paid annually by music-lovers for taxes on concerts.

The vote on the King amendment by which the tax was repealed was as follows:

For repeal—Capper, Couzens, Edge, Frazier, Harreld, LaFollette, McMaster, McNary, Norbeck, Norris, Nye, Phipps, Stanfield, Ashurst, Bayard, Broussard, Copeland, Dill, Ferris, George, Harris, Harrison, Hefflin, Kendrick, King, McKellar, Neely, Overman, Ransdell, Shepard, Simmons, Smith, Trammel, Walsh, Wheeler, Shipstead.

Against repeal—Borah, Butler, Cameron, Cummins, Dale, Deneen, Fernald, Foss, Gillett, Goff, Gooding, Hale, Howell, Jones (Wash.), Keyes, Lenroot, McLean, Metcalf, Moses, Oddie, Pine, Reed (Pa.), Robinson (Ind.), Sackett, Shortridge, Smoot, Wadsworth, Warren, Watson, Willis, Bruce, Fletcher, Glass, Tyson.

ALFRED T. MARKS.

Toscanini Made Happy by New York Reception

SATISFACTION with his stay in America, as guest conductor of the New York Philharmonic Orchestra, was voiced by Arturo Toscanini prior to his sailing for Italy on the Conte Rosso last week. "Before leaving America," he said, "I wish to express my warm appreciation for the great cordiality of the audiences at the concerts I had the honor to give with the Philharmonic. It was indeed a great pleasure for me to come here and meet so many of my old friends. May I express my admiration for the personnel of the orchestra and my thanks for their coöperation at all times. I am very happy to say that I have accepted the invitation of my friend Mr. Mackay and the board of directors of the Philharmonic Society to come again next year to conduct the Philharmonic."



Photo by Austin H. Waldron

Memorial Bas-Relief to the Late Louis C. Elson, Dedicated at the New England Conservatory. The Sculptor is H. H. Kitson

and who was present at the dedication of this memorial.

He taught at the Conservatory continuously from 1880 to his death on Feb. 14, 1920. During most of these years he was music critic of the *Boston Advertiser* and a voluminous writer of reviews and historical articles for other periodicals. His "History of American Music" is a recognized classic of musical literature.

W. J. PARKER.

New Choir Formed in Biddeford, Me.

BIDDEFORD, ME., Feb. 13.—Biddeford boasts a new choir, organized to sing at high mass at St. Joseph's Roman Catholic Church, under the direction of the Rev. Philip J. Dube, curate. Officers have been elected as follows: Romeo Pichard, president; J. Jules Marcoux, vice-president; Uldore Bouchard, secre-

LESCHETIZKY PUPILS TO BUILD MONUMENT

Paderewski, Gabrilowitsch and Zeisler Head Committee

Several years ago the city of Vienna granted an *Ehrengrab* (honor grave) in the Central Cemetery for the ashes of Theodor Leschetizky. It is situated in a long row of honor graves of illustrious Vienna musicians and other men whose work has contributed to the glory of Vienna as an intellectual and artistic center. All these graves have splendid monuments befitting the achievements of these men.

A committee was formed recently to raise funds for a suitable monument for the Leschetizky grave. On the committee are Ignace Jan Paderewski, president; Fannie Bloomfield Zeisler, secretary, and Ossip Gabrilowitsch, treasurer—all Leschetizky pupils. They recently sent out an appeal to other Leschetizky pupils. This reads:

"The granting of an *Ehrengrab* involves a moral duty on the part of the heirs to ornament it by an artistic monument. In this case the heirs are without means, as the professor's estate, owing to the inflation, was reduced to practically nothing. The grave will, therefore, remain conspicuous by the absence of a monument, unless his intellectual heirs, i.e. his pupils, assume the moral obligation in question.

"The undersigned committee was formed for this purpose. After a searching study of designs and bids, submitted by a number of Vienna sculptors of high standing, it has made a choice. The monument, which is to be of Laas marble, is to cost 17,000 Austrian shillings—approximately \$2425. The cost of transportation from the studio to the grave, putting the monument in place, and incidental expenses, will probably bring the total cost to about \$2600.

"At the time of signing the contract with the sculptor, one-third of the contract price must be paid down. But beyond that, the committee feels that the entire sum required should be in its hands before it assumes financial responsibility involved in the signing of the contract.

"Up to date the committee has obtained the sum of \$2000 from the following contributors: Mr. Paderewski, \$500; Mr. Gabrilowitsch, \$600; Arthur Shattuck, \$300; Mrs. Emily Hutchinson Junkin, \$300; Mme. Zeisler, \$150; Helen Hopekirk Wilson, \$50; Grace Potter Carroll, \$50, and Ewelina Pairamall, \$50."

tary; Eugene Nadeau, treasurer; Charles Paquin, sergeant-at-arms; Eugene Plourde, librarian; Father Dube, chaplain, and Rose Anna Rathier, organist.

ALICE FROST LORD.

Hollywood Bowl President Indorses

Appeal for Removal of Tax on Music

SIGNIFICANT of the sympathy felt in many quarters with MUSICAL AMERICA's appeal for a removal of taxes on admissions to concerts is an enthusiastic message of approval received by the Editor from Mrs. J. J. Carter, president of the Hollywood Bowl Concerts in Los Angeles. The Editor of MUSICAL AMERICA, in his communication to the Finance Committee of the Senate, urging tax reforms, gave the Hollywood Bowl Series as a typical example where music is supplied to the people at nominal admission fees, without profit to the promoters.

Mrs. Carter's message is as follows:

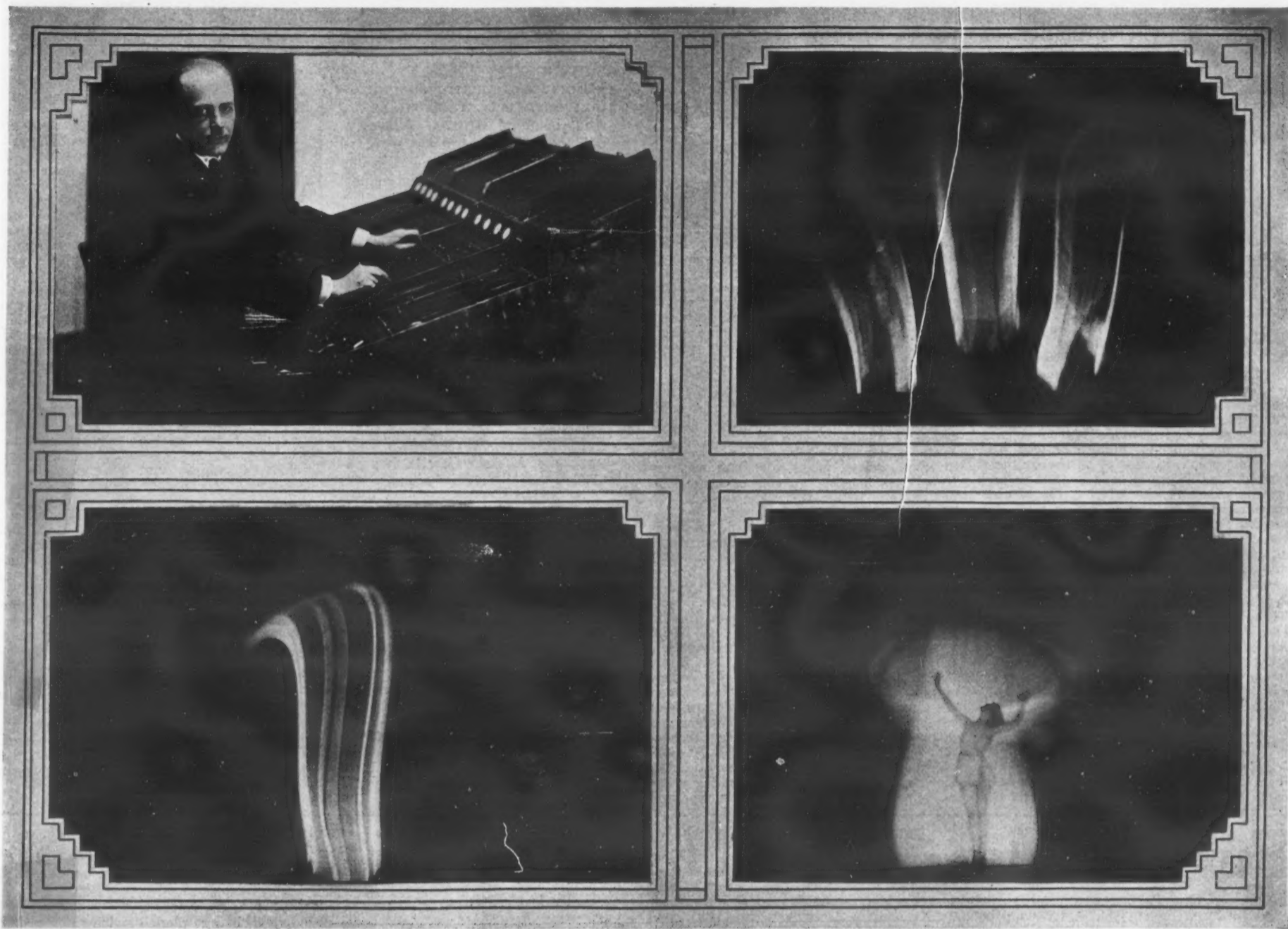
Dear Mr. Weil:

We of the Bowl Association feel so proud and so happy at the news contained in your January sixteenth issue that we want to send you this letter. To be a part of the movement for freeing our American music from taxation is a thing that brings us great and sincere joy. To have our beloved Bowl and its great music festivals brought before the Senate of our country, in such a light as you so ably presented it, is the finest encouragement we could possibly receive to go on building as we have begun. We work with you in our common love and hope for our national "music for the people," and salute you in all sincerity as another splendid "pioneer" along the road that must be run before all our music can be established on the sound basis.

Your efforts and achievements are something we all shall feel ever grateful for, and it is a pleasure to send you and MUSICAL AMERICA, which we all esteem so highly, this brief but genuine message of appreciation from the Far West!

Faithfully,
Marion Bowen, for
(Mrs.) J. J. CARTER.

Musical Colors Presage New Art-Form



INVENTOR OF THE CLAVILUX, AND FORMS PROJECTED FROM HIS INSTRUMENT

Thomas Wilfred, Seated at the Clavilux, and a Screen Image From a Composition in Black and White Produced by His Color-Organ Are Seen in the Top Row. Below Are Shown Another Specimen of these Screen Images, and the Picture of an Experiment Combining Mobile Colorform and the Dance

BY FENN GERMER

RECENT appearances of Thomas Wilfred and his Clavilux (color-organ), with Leopold Stokowski and the Philadelphia Orchestra, have caused considerable discussion, and thereby raised several timely questions. Is there an art of light, as Mr. Wilfred takes for granted in his program notes to "Schéhérazade," the composition which was accompanied by visual settings from his Clavilux? What would be its relation to music? Could the two arts be successfully combined?

So little is generally known about color-music and the incipient art of "mobile color-form" that it will be necessary to make a brief survey of the history of these two entangled subjects, in order to see clearly what has (and what has not) been accomplished thus far.

Nature was the first to experiment with mobile color-forms; her sunsets and sunrises still have no peer. And poets, inspired by these, have often written color-symphonies in words. Shelley has, in fact, described color-music, in Act IV (line 77) of his "Prometheus Unbound."

Chorus: But now—oh weave the mystic measure
Of music and dance, and shapes of light;
Let the Hours, and the Spirits of might and pleasure
Like the clouds and sunbeams, unite—
A Voice: Unite!

Panthea: See, where the Spirits

of the human mind
Wrapt in sweet sounds, as in bright veils, approach. . . .

But the roots of color-music art lie in the great cathedrals of the past, wherein were rose-windows and stained-glass casements, and candles set flickering in the shadows. The rituals of the church contained man's first unconscious aspirations toward a synthesis of sound and color-form; and they are probably responsible for the strong association of color with music which exists in the minds of most people today. The movements of priests in varicolored robes, the play of shadows cast by candles, the colored windows, supplemented by the chanting of choirs and the rich sounds of the organ, must have impressed themselves together indelibly in the racial subconscious.

In the Eighteenth Century

It is very possible that Father Castel, a monk of the Eighteenth Century, received the inspiration for his color-harpsichord from these influences—perhaps while his mind wandered during a dull sermon. He attached colored squares of cardboard to the key mechanism of a harpsichord in such a way that one appeared for each key depressed, thus creating the first color-music instrument we have record of.

Since Father Castel's time there have been numerous searchers for means and methods of producing color-music. They have been of two distinct types: those who sought a combination of music and color—color-music—and those who sought a totally new art in the organization of colored moving forms—the art of mobile color-form, or, briefly, the art of light.

About 1890, A. Wallace Rimington built his first color-organ, which con-

sisted of a piano and mechanism for controlling arc-light projectors attached to the keys thereof. Rimington was an English painter and amateur musician; he tells of his experiments in his book "Colour-Music," published in 1910.

His work in combining music and color was of the greatest importance, although his association of a specific color with a specific tone was purely arbitrary. His system, however, is the most rational of its type that has yet been evolved, and has been the basis of many later experiments by others. He divided the spectrum into twelve colors, basing his division on rates of vibration, and assigned one color to each of the twelve notes comprised in an octave of the musical scale. The darker shades of each were assigned to each note of the lowest octave on the piano, the lighter shades progressively to each of the higher octaves. The arc-light projectors were furnished with colored screens, and could be played from the piano keyboard either with or without the accompaniment of the piano.

Composing for Colors

Mr. Rimington found that compositions written for the piano did not produce color effects as beautiful as did compositions written for the colors alone, and vice-versa. The colors were projected upon a large white screen, and were either superimposed or played separately on three panels of the screen. The more accustomed the observer was to the result (which Rimington termed "mobile color"), the more rapid color-changes he preferred. Rimington is notable also as being the first to devise and employ a notation for color-music.

Several decades ago Barnum & Bailey's Circus presented a color-melodion, the work of a man named Bishop.

On top of the instrument was a ground glass screen on which were thrown various colors as various keys of its keyboard were depressed. The colors originated from slots of colored glass which, when opened, allowed the light from a window to pass through. A tone was produced simultaneously with each color.

A color organ has also been built in Australia. Alexander Hector of that continent has taken out a United States patent, from which it may be seen that he has related the musical scale to the spectrum in an arbitrary manner, and has furnished an ordinary piano with a row of colored lamps which illuminate as the keys to which they are connected are struck. The lowest note corresponds with violet, and the colors progress down the spectrum to red at the middle note; from red at middle C, the colors range up the spectrum to violet again at the highest note. This system undoubtedly produces brilliant effects in *arpeggio* and *glissando* passages.

In America, Mary Hallock Greenwalt is the inventor of a color-organ as well as of a device for playing color in connection with talking-machine records. She attempts by means of the color-organ to interpret the mood of a musical composition in color; there exists in the Boston Public Library a "color-score," written by her in a special color-notation, for Beethoven's so-called "Moonlight" Sonata.

Her instrument, as far as can be ascertained from photographs and patents, consists of a large cone-shaped reflector with a powerful incandescent lamp in its center. Over and before the lamp is passed a film of gelatin which she has previously colored to approximately coordinate with the musical composition selected for interpretation. The speed

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Stravinsky "Noces" Excites at N. Y. Première

Celebrities Unite in First American Performance of Highly Dynamic Russian Work—Repeated at Same Concert—New Casella Concerto for String Quartet Introduced

By OSCAR THOMPSON

NEW YORK'S neoterics received a valentine from Igor Stravinsky. Carlos Salzedo and the International Composers Guild delivered it with much éclat in Aeolian Hall the evening of Feb. 14.

If not free of caricature, and redolent of something quite different than a florist's shop, it did much to restore Stravinsky to his former high favor in these precincts. Nothing of his since "Le Sacre du Printemps" has been so happy in effect. "Les Noces," given its American première after more than two years of currency abroad, almost effaced, for the time being, memories of the dullness evoked by the Concerto, the Octour and certain other of the later works of this somersaulting modernist which were exploited, to a decrescendo of praises, when the composer visited these shores a year ago.

"Les Noces" is older than these. It is not the latest Stravinsky. It had its origin in the "Sacre"—"Rossignol" days. This explains why, though the last of this Russian's important works to reach America—and one of those which have only recently become familiar abroad—it conveyed something of the same sting as the still incomparable "Petrushka." Though first brought out in Paris as latterly as 1923, its conception dates back to about 1912.

The International Composers' Guild left no stone unturned to make the work's American introduction an event certain to be talked about. With the

zealous Salzedo putting to telling use the special knowledge of the work he had obtained from the composer in Paris, a prepossessing array of celebrities was assembled to assure a brilliant performance. Leopold Stokowski came from Philadelphia to do duty as conductor. Mr. Salzedo, Alfredo Casella, Germaine Tailleferre and Georges Enesco seated themselves humbly at four pianos. Mme. Charles Cahier, Marguerite Ringo, Richard Hale and Colin O'More took their places (like so many mere musicians!), to stand behind music racks on which reposed the vocal parts of Stravinsky's voice-piano-and-percussion orchestration. A chorus of twenty from the Oratorio Society and players of tympani, bells, cymbals and sundry pulsatile devices from the Philadelphia Orchestra completed an ensemble in which any one individual had about as much opportunity to glorify himself as a stage hand out of work in a country where the only employment to be had is for cooks in lumber camps.

"Les Noces" was given twice during the evening, which was according to schedule. The printed program served notice to all comers that it would be repeated after Casella's Concerto for String Quartet, which also had its first New York hearing on this occasion, the performers being the members of the Hartmann Quartet.

The audience contained a liberal number of celebrities other than those whose presence is familiar at these modernist concerts, and the concert had every ostent of an event well out of the ordinary.

When "Los Noces" was given at the Gaîté Lyrique in Paris, June 16, 1923, it was a ballet, mimed by the Diaghileff troupe, with choreography by Mme. Nijinska. Chorus and solo voices were employed, as well as dancers. Between the time of the ballet's conception and its completion, Stravinsky had acquired his latter-day aversion to the large orchestra in which he formerly had gloried, after the fashion of Strauss and Rimsky-Korsakoff; and had re-written the score in its present form for voices, pianos and

Review of Talley

Début Next Week

Because of numerous inquiries that have been received as to what issue of MUSICAL AMERICA will contain the news account and critical review of Marion Talley's début at the Metropolitan, our readers are advised that this will appear in the issue bearing the date of Saturday, Feb. 27, one week hence.

Few events in many seasons of opera have created the advance excitement attendant upon this young American's début. That this interest is countrywide is shown by the many inquiries which have reached the editorial department of MUSICAL AMERICA.

percussion. Alfredo Casella has called the work a "ballet-cantata." The score, however, bears the designation "Russian choreographic scenes with singing and music." In the ballet, these scenes are given without pause. They progress with virtually no story, their purpose being merely to picture the bustle and commotion of a moujik wedding, a swarming crowd-scene, so to speak, like the carnival of "Petrushka," against which, as "a dynamic background of high intensity," the real drama is played—"the double drama of all weddings," writes Mr. Casella; "that of the old parents, whose existence reaches its real end that night; and that of the young husband and wife, to whom, on the other hand, life opens up all its agonizing mystery."

The text, as twice translated, Russian into French, French into English, is of no independent literary appeal. There

is much ado about braiding the bride's hair and tying ribbons on it; some similar fussing over the smoothness, or lack of it, of the groom's curls; the lamentations of the mothers; then, feasting and drinking and coarse jests, and finally the rite of preparing the nuptial chamber, none too delicately expressed. Something of the tang of the soil—also of stables and barnyards—probably was lost by the first translation from the Slavic idiom; though effort to keep pace with the French words on this occasion, obliterated as the vocables often were by the din of four pianos, three kettle drums and sundry gong and cymbal accessories, indicated that the text was of more immediate concern to the singers than to their auditors.

Stravinsky's music has no fear of mud or muck. There is no prettifying here of peasant life. Bucolic crassness, not villatic sweetness, have their expression here. All this composer's audacity, his befuddling technic, his mad, half-drunken rhythms, are employed to create, not so much a picture of the event, but an expression of the hard pounding of the hearts of men and women celebrating hilariously, with the undercurrent of sadness that is felt in all weddings. This pathos seems in spite of Stravinsky, however; not because of him. There is no tangible tenderness anywhere in his score. It is noisy, metallic, orgiastic—merciless in its dinning on the sensory nerves. There is something feverish, vertiginous, exhausting, about it, with more of irony than of heart. Romance has no more place here than refinement or modesty. In its febrile, yet monotonous atmosphere, its wheel-driven pace, and its utter divorce from sentimental sensitiveness, this work is as truly a representative product of "the jazz age" as anything that is twanged, squeaked and blurted out in America's night clubs and cabarets. It flaunts its vulgarity with an irresistible savage power—a power that, in lesser degree, suggests the waning

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Furtwängler Takes Up Baton of Philharmonic

[Continued from page 1]

sonal engagement, and those who are forever scanning the horizon for new personalities must train their optics on the dim distances of 1926-27 to discover another incoming conductor.

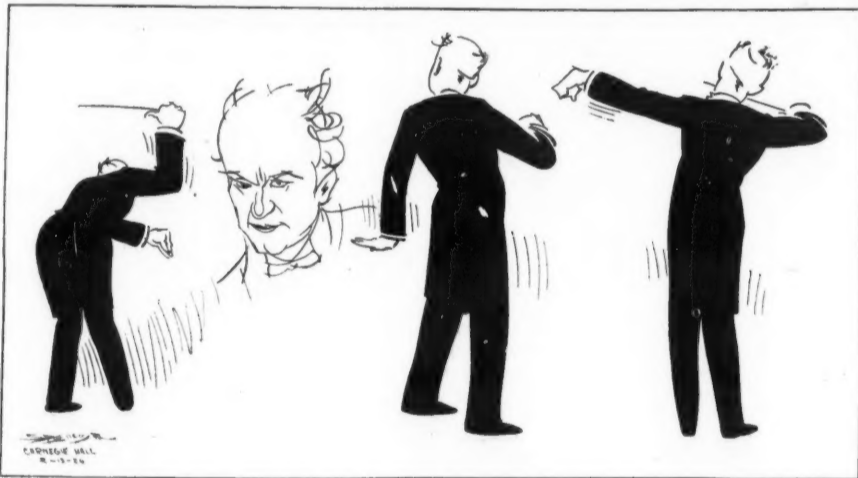
Furtwängler's first program was one of solidity and familiarity. Its nearest approach to novelty was a Mozart work which, while doing duty occasionally, has not figured on concert programs with the ineluctable regularity of his other numbers. The list follows:

Overture to "Egmont".....Beethoven
"Eine Kleine Nachtmusik" (Köchel 525).....Mozart
Symphony No. 4, in E Minor.....Brahms
"Meistersinger" Prelude.....Wagner

Perhaps never in its history has the Philharmonic played with such vitality and beauty of tone, such palpitant alertness, such optimity of finish as it has been playing of late. Just now, the orchestra suggests a race-horse, trained almost to the danger point. The excitement of successive leaderships, and of the supreme tests that were met under the ignescent leadership of the fiery Toscanini, tingle along the strings and betray themselves in some of the accents of the more stolid woodwinds. The brass peals out with a resonance that stings, but with little of blatancy or blare.

But, for one listener at least, there has seemed to be a degree of tension in all of this that conductor and concert-meister will do well to watch. For one brief moment in the Brahms Symphony Thursday night, there was a feeling of something gone radically wrong, as through over-strained nerves, but it was banished in an instant and the orchestra swept ahead in its path of flame-girt virtuosity.

Furtwängler seemed literally to spring at his men in driving them to further exemplifications of the splendor of their ensemble. He, too, seemed taut, and abruptly eager to liberate his own tenseness in passionate performance of the



Wilhelm Furtwängler Conducts—Impressions by Dick Spencer

music before him. Again, as last year, he reminded the reviewer of nothing else so much as religious conventicler, exhorting with torrential eloquence and energy.

It would be otiose to attempt to compare his methods with those of Toscanini. Let us place the great Italian as a conductor apart, and think of Furtwängler, rather, as one of the few who tower above the many. His performance of the "Egmont" overture was the most dramatic and the most stirring this writer has heard. The Mozart was played by the strings with a very ecstasy of tone. The Brahms Fourth, hard driven as it was, was worthy of place, by reason of its structural coherence, its song-swept delineation of themes and its finely wrought sonorities, with his unforgettable Brahms First of last year.

In the "Meistersinger" Prelude, the quest for bigness of effect may have carried him too far. But then, the proportions of a performance in the concert auditorium are not those of one in the opera pit. This one heaped its musical pageantries with profligate hand. If it

thundered beyond the necessary, the traditional, and even the judicious, it still contrived—thanks to the quality of the playing—to preserve beauty and aristocracy of tone.

OSCAR THOMPSON.

Kindler with Philharmonic

New York Philharmonic Orchestra; Wilhelm Furtwängler, conductor; Hans Kindler, 'cello soloist; Carnegie Hall, Sunday afternoon, Feb. 14. The program:

"New World" Symphony.....Dvorak
Suite for 'Cello and Orchestra.....Valentini
Mr. Kindler
Prelude, "Die Meistersinger"....Wagner

Incredible as it may seem, Mr. Furtwängler revived interest in the "New World" Symphony. Under his bâton, the score glowed afresh with that semi-primitive power which Dvorak, in his surest moments, knew so well how to express. Even the Largo, taken perhaps, at a slightly quicker tempo than is usual, was once more impressive, many pas-

sages being played with a searching tenderness that yet was thoroughly virile.

Virility, indeed, characterized everything that Mr. Furtwängler did. The last movement of the symphony brought out this attribute with remarkable clearness; and the Wagner Overture has never sounded more vigorous. This vigor, however, was entirely distinct from physical force, even when Mr. Furtwängler poured out tone with a freedom that was almost prodigal. It was the freedom of romance and comedy that he illustrated, a freedom not in the least allied with mere license.

In the Valentini Suite, consisting of six parts and scored for strings, flutes, bassoons and horns, in addition to the solo instrument, Mr. Kindler played with a musical, buoyant tone and a fine perception of melodic values that made this number exceedingly enjoyable. D. B.

De Gogorza with Klemperer

The New York Symphony, Otto Klemperer, conductor, Emilio de Gogorza, baritone, soloist, Mecca Temple, Feb. 14, afternoon. The program:

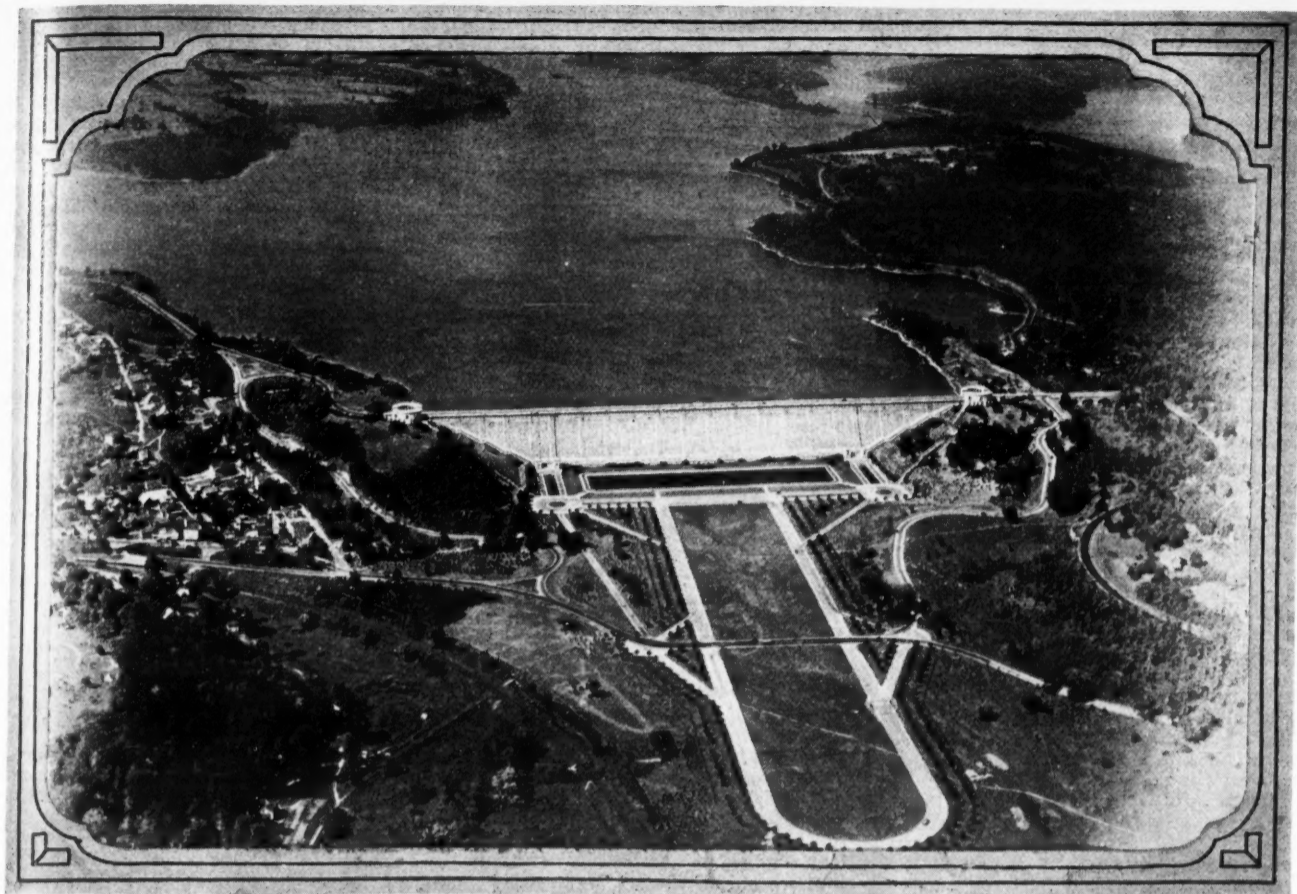
Overture, "Der Freischütz".....Weber
Airs, with Orchestra.....Gluck
"Diane Impitoyable".....Masset
"Promesse de Mon Avenir".....Masset
Mr. de Gogorza
Symphony No. 8 in C Minor.....Bruckner

De Gogorza's superb singing of the air from Gluck's "Iphigénie en Aulide" was enough to vindicate the use of hip-boots to get through Sunday's slush to hear this concert. In commanding good voice, and uniting with his rare gift of style a wealth of temperament and dramatic abandon, he swept his auditors back into days of the grand manner, when it was possible to have dignity and nobility of utterance and still give convincing expression to varied and powerful emotions.

The other air, that from Massenet's "Le Roi de Lahore" has long been iden-

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Festival to Be Held by Valhalla Waters in Westchester



NATURAL SITE FOR MUSIC FESTIVAL

Photo © Hamilton Maxwell, N. Y.

Airplane View of Kensico Dam and Plaza at Valhalla, N. Y. By Permission of the New York Department of Water Supply, a Giant Tent Will Be Pitched on This Plaza for Westchester County's Annual Music Festival, May 20, 21 and 22, Featuring a Chorus of 2000 or More Voices Drawn From Local Choral Organizations. The Site Is Centrally Located and Is the Present Terminus of the Bronx River Parkway, running Thirteen Miles From the New York City Line to the Site

Plaza at Kensico Dam Is Novel Site Chosen for Westchester Music Festival in May—Huge Tent to Be Pitched for Auditors at Choral Performances—Artificial Lake to Be Illuminated for Event

WHITE PLAINS, N. Y., Feb. 13.—Departing from the precedent of last season, the Westchester County authorities will hold its music festival this spring in the great plaza in front of the Kensico Dam at Valhalla, N. Y. The festival, which proved an event of much success last season, will include some of the major choral works sung by noted soloists and a chorus of 2000 recruited from organizations of Westchester County.

Announcement of the location was made recently by Mrs. Eugene Meyer, chairman of the board of governors of the Westchester Choral Society, following receipt of permission for use of the plaza from Nicholas J. Hayes, Commissioner of the Department of Water Supply, Gas and Electricity of the City of New York. The announcement is as follows:

"The festival, a public movement developed under the auspices of the Westchester County Recreation Commission, and combining the work of many choral organizations throughout the county, will be held May 20, 21 and 22.

A Motorists' Paradise

"Motorists and travelers by railroad know Westchester County's Valhalla as the location of a dam which is an outstanding achievement in connection with the chain of reservoirs supplying New York City. The plaza at the base of the dam is very nearly the geographical center of the county, and is the converging point of important highways from all parts of the territory and adjacent sections in New York State and Connecticut. This site is on the northern half of the central area of the plaza, which is 2000 feet long and 1500 feet wide, with generous accommodations for the parking of automobiles.

Acoustic Properties Good

"Morris Gabriel Williams, musical director of the festival, reports the site as excellent from an acoustical standpoint. He points out that, in addition to the wall of the dam, rising 110 feet above the plaza, hills rise to greater heights on two other sides, providing a natural inclosure.

"Immediately at the base of the dam is an artificial lake or 'water mirror,' 700 feet by 50 feet. Plans are being considered for the illumination of this on the three evenings of the festival.

"In preparation for the festival, local choral groups are already at work or in formation at all important centers throughout the county. Groups are rehearsing Negro spirituals at several points. Three foreign groups are organizing, and will sing in costume. Development of choral groups in the public schools is under way."

Concert Standard in Chicago Is Kept on High Plane by Celebrated Artists

CHICAGO, Feb. 13.—Concerts this week have included a charity recital by Feodor Chaliapin, a joint recital by Harold Bauer and Pablo Casals, the return of Jacques Thibaud, Fannie Bloomfield Zeisler's appearance as accompanist at the local debut of her niece, Clara Bloomfield, and other interesting events.

Mr. Chaliapin, at his only appearance of the winter, made Feb. 7 amid the Gothic architecture of Norman-Bel Geddes, with which the auditorium has been adorned for current performances of "The Miracle," displayed a vocal method which never countenances harshness of tone, and which permits of a mezza-voce of remarkable beauty and almost incessant use.

Mr. Chaliapin's sense of humor led him somewhat afield in Leporello's aria from "Don Giovanni," and his reluctance to admit that he must sometimes take a breath deformed the melodic line of Massenet's "Elegy." His familiar art was in evidence in "The Song of the Volga Boatmen," which was greeted by spontaneous applause when Mr. Chaliapin announced it. "The Song of the Flea," Flégier's "Le Cor," "The Two Grenadiers," "Der Doppelgänger" and other songs many made up the list. The audience was large and outspoken in its approval.

Max Rabinovitch, the dutiful accompanist, played a group of Cyril Scott and Russian compositions with skill.

Casals and Bauer

The joint recital given by Mr. Casals and Mr. Bauer at the Studebaker Theater Feb. 7 opened with a memorable reading of the Brahms 'Cello Sonata in F, and closed with a performance, not so well liked, of Grieg's Sonata. The ensemble in the Brahms Sonata was of a scholarly perfection, yet so consummate that vitality and freshness filled every measure.

Between the sonatas, Mr. Bauer played Schumann's "Fantasiestücke" with a tonal emphasis and with dynamic

and rhythmic contrasts that convinced one he was being heard at his best. There was, however, a slight tendency to dally over subordinate details.

Mr. Casals delighted an enthusiastic audience with the vibrancy and purity of a tone which is, at its best, unequalled. He played music by Boccherini, Granados and Popper with his characteristic virtuosity.

Notable Solo Recitals

Jacques Thibaud chose Gabriel Fauré's First Violin Sonata with which to open his program at the Princess Theater Feb. 6, and followed his exquisite treatment of this patrician work with choice performances of a Bach C Minor Prelude, "La Folia," the Bruch Concerto in D, a Rameau fragment and other works, beautiful in themselves and enhanced by a discerning performance.

Appearing at the Playhouse on Feb. 7, Leff Pouishnoff, who strengthens his virtuosity with sound musicianship and adorns it with an individuality, played the "Appassionata" Sonata, the first book of Godowsky's "Java" Suite, Schumann's Romance in F Sharp Minor, a group of Chopin and, from his own pen, three works: "Quand il Pleut," Petite Valse and an arrangement of the ballet music from "Rosamunde."

Anastasha Rabinoff, a young soprano who has been a guest artist with the San Carlo Opera this season, appeared in a benefit recital in Orchestra Hall on Feb. 7. Her voice is of brilliant natural beauty, ample in range and in volume. She sang a long and unusual program with intensity of feeling.

Sonata Program Pleases

Vallie Davidson, a Russian pianist, and Harry Karl Gillman, an American violinist, gave one of the most pleasant programs of the season at Lyon and Healy Hall Feb. 7, listing four sonatas, Beethoven's in C Minor, Brahms' in D Minor, Fauré's in A Major and Respighi's in B Minor. The performances were straightforward, clean-cut and carried out in an ably matched ensemble.

Alexander Brailowsky, sponsored by the Musicians' Club of Women, played

at the Studebaker Theater on the afternoon of Feb. 8, unifying his performance of an engrossing program by the crystalline clarity of a technic which constantly reflected his somewhat withdrawn recital style. The Chopin B Minor Sonata, with which the program opened, disclosed the popular young pianist at the height of his powers, insofar as he has made them known here. For while his version of a work which has had great use this season was held to Mr. Brailowsky's accustomed standard of impersonality, he yet evoked in it the spirit of subdued poetry, while giving it a practically flawless performance. The skill which lifted the closing page of the first movement into a magical combination of rigorous tempo with expressive mood, was continued into a performance of the Scherzo which has scarcely been equaled here.

Debussy's "Reflets dans l'eau" was given a curiously tart flavor by the crispness of the pianist's tone. Works which followed were delivered with unfaltering dexterity, variety of mood and forcefulness of intention. Compositions included in his list were the Villa-Lobos "Impressions of a Feast on a Brazilian Plantation," Moussorgsky's "The Seamstress" and Rimsky-Korsakoff's "Berceuse." Some Scriabin and Stravinsky filled the chinks, and the entertainment ended with a capable performance of Balakireff's certificate to fame, the "Islamey" Fantasy.

Recital by Dushkin

Samuel Dushkin, recently heard as soloist of the Chicago Symphony, played at Orchestra Hall Feb. 8, using Handel's D Major Sonata, the Mendelssohn Concerto, a "Spanish" Suite by Albeniz, and several shorter pieces, among which were included Gershwin's "Short Story" and, in harmony with other Gipsy music Mr. Dushkin has played here, Rachmaninoff's "Tzigane" Dances. Mr. Dushkin's playing was facile; and his tone, in which a pleasant degree of sweetness generally lingers, varied suitably in volume and color. This enterprising young recitalist may have been facing difficult climactic conditions—for Chicago must be as baffling to violinists as to singers—as his intonation was occasionally impure.

Clara Bloomfield gave a program of folk-ballads in Kimball Hall Feb. 9, including in her printed list a group of "art songs," in which Moussorgsky's children's music was represented. The

singer, whose accompanist was Fannie Bloomfield Zeisler, her aunt, dwelt chiefly upon the entertaining aspects of her music, rather than seeking to exhibit to the full the pervading emotional depths of the numbers she sang. She proved herself a remarkably responsive and versatile singer, having a decided measure of magnetism in her style, and being accomplished in matters of convincing inflection and in discreet employment of gestures.

Whether her material was light or grave, insinuating or direct, aloof or impassioned, Miss Bloomfield touched adroitly upon those details which would unify its mood. The musical qualities of her performance were chiefly seen in variety of tone color; the music's formal basis sometimes appeared in matters of tempo and rhythm to be a matter of secondary importance. She was heard with justified enthusiasm by a good sized audience. Mme. Zeisler's accompani-

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The Canny Stravinsky and a Tale from the Other Side—A Suggestion for Doubling Royalties—One More Way of Proving Virtuosity of the America's Most "Guested" Orchestra—Bringing Western Booster Spirit to the Metropolitan—Some Suggested Improvements for the New Opera House—"Papa" Haydn Having a Brand New Day—A Question of Applause

DEAR MUSICAL AMERICA:

WOULD you like to know the real reason why Stravinsky's "Les Noces" was given its first American performance as a variety of cantata, instead of as the ballet it was originally designed to be?

I understand the program notes of that estimable group of modernists, the International Composers' Guild, sponsors of the New World premiere, explained it on the ground that the composer wished the music to be the "proud autocrat," and hence stipulated that this American performance should be without theatrical trappings.

Adolf Weissman, Berlin critic, was quoted as saying that "it is characteristic of the later Stravinsky that he wants to give to the concert room all his works written for the stage."

From the other side, however, I have heard a somewhat different tale. It conforms to the general impression that Stravinsky, besides being the composer who has the world by the ears, is a business man scarcely second in acumen to Richard Strauss, whose canniness in reaping the rewards of his art works has become internationally celebrated.

When Stravinsky was in New York a year ago and introduced his new piano concerto, it was stated that no one else was being permitted to play this work, the reason apparently being that Stravinsky, having to do duty as a pianist (and not being a virtuoso who could challenge the leaders in performances of standard works), found it advisable to reserve this controversial work as his own best drawing card.

Now, I understand, he has kept unto himself the right to arrange for performance of "Les Noces" in theatrical form in this country. If what I hear from Paris is true, he has been awaiting the results of the concert performance of his music to decide whether the American public is sufficiently clamorous to justify putting on the stage ballet.

Along the boulevards are to be heard tales of Stravinsky's bulging pockets as the result of his last American visit and of the considerable number of brand new francs he put into circulation, as compared to the state of affairs previous to that visit.

Personally, I can see no reason why a composer should not guard his own interests and profit through his work. He certainly is entitled to make the best arrangements he can. I put it to Stravinsky's credit that he is level headed in his business arrangements.

I could not help thinking, however, when I read of "Les Noces" being given twice at the same concert (with Casella's new Concerto between), that here was an idea that a clever negotiator like Strauss might capitalize.

Why not specify that all such novelties must be given twice at their

premieres, because of the artistic necessity of more than a single hearing if they are to be fairly appraised—with the proviso, of course, that the composer receive double royalties.



WILHELM MENGELBERG, arriving on the other side, tells the Old World that this is a wonderful country for music and that our orchestras are worth talking about. He expresses the fervent hope that arrangements may be made to take the New York Philharmonic overseas, and thus prove his contentions. Wilhelm Furtwängler, now at the helm of this orchestra, said something of the same kind before he left the other side. Whether Toscanini, when he arrives in Milan, will become similarly confidential with respect to our prowess, is to be waited with bated breath. Perhaps Klemperer, too, will have something to say, and Goossens, and Respighi.

Mengelberg's suggestion of a European tour made no mention of the conductor that should be chosen from among the Philharmonic's several for this jaunt. It would be pardonable if he had a personal preference as to the selection. But, to avoid playing favorites, and to carry the "guest leadership" idea to its logical ultimate, why not send the orchestra over without a leader, and have it play in each of the cities visited under the baton of the reigning conductor of that city?

Such a spin, met with the virtuosity and ready adaptability for which this orchestra is so famous, would make the Philharmonic the envy of any whirling dervish.



I WAS talking to a musician of the old school the other day, and he seemed unduly agitated over the excitement engendered by the débuts of two American girls at the Metropolitan. We were talking, of course, of the demonstrations attendant on the first appearance of Mary Lewis ten days or so ago, and those which plainly are in sight for Marion Talley's introduction to the operatic stage—which will have taken place by the time these lines appear in print.

What seemed to be most on his mind was that in each of these instances, enthusiastic friends were set, heart and soul, on making a success of the début, buying up all possible tickets with that thought in mind. He quoted a line from a newspaper article, regarding "the world's most advertised singer who has never sung."

I was unable to share this perturbation, as I told him. Personal admirers have banded together for many similar demonstrations in the past. Was there ever anything more palpably "staged" than some of the Patti tributes, including the ridiculous one in which Col. Mapleson had the horses of Patti's conveyance unhitched and the carriage dragged through the streets by manpower, while singing Italians, presumably members of the chorus, followed to create an atmosphere of excitement?

And have we so soon forgotten the Gerryflappers, that veritable army of young girls who made all possible fuss whenever La Geraldine was gracing the cast?

If Broadway admirers of plucky Miss Lewis wish to pelt the stage with violets, or Miss Talley's Kansas City friends charter a special train to fill the house with Western booster spirit, what of it?

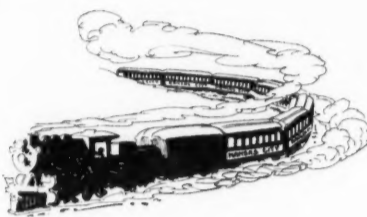
The destiny of these, or any other new singers at the Metropolitan, rests with the rather cold-blooded subscribers. They have seen too many young artists come and go to be easily stampeded. A successful first appearance is important, of course, for any artist; but it is by no means everything.

The place of both Miss Lewis and Miss

Talley may depend far more on what they do at their second and third and fourth performances than the first. And if their friends help them to put their best foot forward, who will begrudge them that? The real misfortune is when the reverse happens; when, due to nervousness, indisposition or some other cause, a new artist has to overcome, subsequently, an indifferent introduction.

And so far as Western "booster" spirit is concerned, I think this Kansas City illustration of it, as represented by the special train, is a heartening sign. It shows that business men, civic organizations, community builders—all those who are spokesmen of local pride—are coming at last to realize that music has as important a place in their scheme of things, as trade expansion, football games, highway openings and floral displays.

The more such excursions we have, the wider awake we shall find America to the need and the blessings of good music.



This Kansas City foray serves strongly to emphasize the inadequacy of the present Metropolitan.

With virtually all seats that are worth having in the hands of the subscribers, what is to be done when a demand for tickets in large numbers comes from the outside?

I suppose a few of the "blind" seats at the side in the orchestra circle and some in the balconies were all the opera house had, to dispose of. This was scant courtesy, so to speak, for the enthusiastic Westerners.

Father Knickerbocker can scarcely be proud of such hospitality.

I have heard of subscribers or speculators who had come into possession of subscribers' seats, selling tickets for the Talley début at as high as \$75 a pair.

Presumably, the Kansas City visitors were the purchasers. Doubtless, they thought the outlay was worth while. But there was nothing in such a transaction very complimentary to New York.

The new Metropolitan will have a larger seating capacity and there will be no "blind" or otherwise undesirable seats if the builders accomplish what they purpose to do.

I suppose there will always be "shyster" speculation in tickets, whatever the curbs placed on authorized agencies. The individual who sells his seats will continue to play into the hands of extortionists.

But with the larger seating capacity, there will be no such incentive to make a business of this sort of thing as exists today.



FROM Yonkers comes a letter proposing the following "improvements" in the new opera house:

1. As subscribers are always supposed to find their own seats, and as all others are intruders, why not substitute for ushers various green and black lines on the walls and floor, like those in the subway stations, conforming with stripes on the tickets for strangers to follow to their seats?

2. If ushers are still regarded as essential because of their decorative effect, why not good looking caryatides in the form of statues of ushers at the back of the aisles, with slots in which quarters can be dropped as tips for programs?

3. Instead of elusive and often ignored printed slips announcing sudden indispositions to explain changes in the cast, why not list every singer in the company by a number in the program book, and then have each artist wear his number on his chest or back, like athletes in track meets, so that no one need be confused as to who is singing?

4. Inasmuch as a public is rapidly being produced that thinks of music only



in terms of radio, why not supply blinders which will enable those who prefer so to do, to listen attentively without seeing any of the action? (This might help also in making those who have occupied side seats in the old house feel more at home.) Also, individual racket-boxes, like those used on Hallowe'en and at football games, to supply "static" as required.

5. For those who really dislike to disturb their neighbors, why not a form of whispering tube, which would also serve as a silencer, whereby any two lovers of opera can talk to each other all evening without qualms of conscience or fear of glowering looks from the right or left, front or behind?

When the Metropolitan moves, some fifty years or more hence, from its new site to one in Yonkers, I shall hope to see all of these improvements installed.



ARE the conductors opening the way for a "back to Haydn" movement?

Four symphonies by that worthy of the peruke and small-clothes era have been heard in New York's orchestral halls in the space of as many weeks.

I have known almost as many seasons to pass without a Haydn symphony, though there was something of a Haydn "run" about the middle of last season.

This year, Goossens, Toscanini, Klemperer and Furtwängler—and, earlier in the season, Dohnanyi—have gone to the father of symphonists for program material, each selecting a different work. Goossens played the "Military," No. 11; Toscanini the D Major, No. 4; Klemperer the C Minor, No. 9; Furtwängler the G Major, No. 13, and Dohnanyi the B Major.

This is treating "Papa" almost as if he were a Mahler or a Bruckner—those special pets of conductors and particular banes of critics.

But it is not the conductors, alone, who have had a good word for Haydn. Witness Lawrence Gilman breaking a lance in the same cause in his ever eloquent program notes for the Philharmonic.

In brushing aside the patronizing and rather belittling appraisal of the old master made by Berlioz, the New York annotator made clear his own opinion that Haydn was something more than the facile melodist and skilled artisan he has latterly been pictured to be, and that his music is by no means to be summed up in such terms as "genial," "agreeable," "naïve" and "sunny." There are those who have even branded it "senile" or "infantile."

Historians, biographers and musicologists have, of course, analyzed and expatiated on various melodic, structural and descriptive excellences in Haydn's works, as they have with respect to others who mean virtually nothing to modern audiences. Such writings seldom have influence beyond the classroom and the libraries of pedants. If the works themselves are not played, so that the public forms its own conclusions, Haydn or any other composer of the past becomes a musical mummy.

With four symphonies applauded with evident pleasure in such a short space of time in Manhattan, it would seem that Haydn is anything but that. There are about a hundred others among his symphonies for the conductors to select from in the event this "back to Haydn" movement gains any runaway momentum.

"Papa" Haydn was nothing if not prolific.



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To applaud or not to applaud, is becoming something of a problem for New York's patrons of the symphony.

Their dubitations are beginning to find reflection in the press. Just what audiences really think, however, is no easy matter to determine.

In the last two seasons there has been manifest on the part of conductors a desire to play many symphonies through, without the sometimes protracted halts between movements caused by applause.

The custom of applauding at the end of each movement had become so firmly fixed that it was taken for granted. Whether the symphony was a great work or a mediocre one, whether the performance a superlative one or quotidian, the results were much the same.

There was always applause, varying only in enthusiasm and duration. Not to applaud would have been regarded in some quarters as downright boorishness.

Consequently, when conductors began to stand with arms uplifted, signifying their intention to go on with the symphony without pause, there were always some who applauded anyway. They are still with us today, though an increasing number of persons are ready to hiss them into ashamed or resentful quiet.

Probably it will take time to educate audiences, generally, to applauding only at the end of a symphony. Even then, there will be newcomers and inexperienced persons who will be led by their enthusiasm into what their neighbors will regard as bad concert manners. The scattered handclaps heard after the Grail scenes of "Parsifal" provide an illustration of the difficulties ahead.

But now comes Olin Downes in the *Times* and questions the desirability, from a purely artistic point of view, of playing some symphonies in this manner. Bruckner's Eighth, one of the longest of all symphonies, given without pause by Otto Klemperer at that conductor's second New York concert, was what provoked his comments. He expressed the opinion that the work suffered thereby, because of its length and the necessity for a breathing spell between the movements. One of these, the Adagio, is as long as some symphonies and tone-poems.

W. J. Henderson in the *Sun* indicated a similar belief, and it was noted that when Klemperer repeated the symphony at a subsequent Sunday concert, he halted and acknowledged the applause which followed each section.

It would seem to me that the composer's intention should be a plain guide in many instances. It is scarcely believable that Bruckner intended the movements of the Eighth to follow one another with only a momentary delay.

Using a theatrical comparison, it can be said that there are symphonies in which the movements can be regarded as the Scenes within an Act, and others in which each movement is an Act in itself.

Few of us would care to have "Tristan und Isolde" presented with one act following immediately on another, as do the scenes in "Rheingold."

This, however, is a matter for audiences to pass on, quite as much as for conductors and critics. Why not a referendum vote by means of slips inserted in programs over a period of several weeks, to determine just what symphony patrons do think of the question?

Then, if necessary, include in the printed programs, the advice now occasionally to be seen—"To be played without pause"—whenever the conductor desires to do away with applause between movements.

That would save many an unnecessary faux pas on the part of the willing, but not-too-well-informed male, and preserve the beauty of his feminine companion from the devastating effects of sudden and ferocious frowns.

REVERTING again to Stravinsky's "Les Noces," I note that it has a sub-title, "Russian choreographic scenes with singing and music." The next time I hear anyone making fun of a certain church signboard in Brooklyn which similarly distinguishes between "sing-

ing" and "music," I am going to come to the defense of that sign, and, if necessary, I will subpoena Stravinsky in corroboration of it, says your

McPherson

RESPIGHI IS GUEST WITH REINER'S MEN

Leads Orchestra and Plays
Piano Part in His
Concerto

By Philip Werthner

CINCINNATI, Feb. 13.—The Cincinnati Symphony gave the following program of Respighi music at its eleventh pair of concerts, under the baton of the composer, as guest conductor:

Concerto in the Mixolydian Mode for piano and orchestra.
Old Dances for the Lute, freely transcribed.
Symphonic Poem, "Pini de Roma."

The Concerto was played by the guest of the evening and accompanied by the orchestra under Ralph Lyford.

Ruth Breton was the soloist at the "pops," on Feb. 7, at which the following program was given:

March from "The Queen of Sheba," Gounod
Ave Maria.....Bach-Gounod
Overture "Preciosa".....Weber
"Capriccio Espagnole".....Rimsky-Korsakoff
Symphonie Espagnole.....Lalo
Ballet Suite, "Henry VIII".....Saint-Saëns

Miss Breton played with the orchestra in Louisville several years ago and Mr. Reiner expressed a wish that she should play in Cincinnati.

Many Cincinnatians "listened in" when Ernestine Schumann Heink, assisted by Florence Hardeman, gave a concert over the radio. The latter's education was received in Cincinnati.

Leff Pouishnoff, pianist, gave a program at the meeting of the Matinée Musical Club, Mrs. Adolf Hahn, president, on the roof garden of the Hotel Gibson, on Feb. 10. He was assisted by three Club members and Walter Heermann, 'cellist. Members who contributed to the program were Jessie Strauss-Mayer, Henrietta W. Freiberg and Martha Frank. The latter played on a harpsichord. Mr. Pouishnoff played music by Bach-Liszt, Beethoven and Chopin.

MUSICIANS AS SAILORS

Walter Damrosch Sails with Family for
European Vacation

Walter Damrosch, conductor of the New York Symphony, sailed for Europe Feb. 13 on the Paris. With him went Mrs. Damrosch and their daughter Leopoldine, who made her debut this season as a pianist. Others sailing on the Paris were Gabriel Grovlez, conductor, and Georges Baklanoff, baritone, both of the Chicago Civic Opera Company.

Sailing on the Minnetonka, Feb. 13, was Evelyn Howard-Jones, English pianist, Rudolph Wurlitzer, manufacturer of musical instruments, sailed earlier in the week on the Conte Rosso with his wife, son and daughter.

Lili Petschnikoff, violinist, arrived Feb. 12 on the Berlin, and went direct to Hollywood where she will appear as screen actress.

Institute Honors Klemperer

Otto Klemperer was guest of honor at a reception and recital given on Feb. 9 at the Institute of Musical Art. The program consisted of numbers by the string ensemble under the direction of Franz Kneisel, the Madrigal Choir, under Margarette Desoff, and Grace Rabinowitz, Alvin Goodman and Max Meller, pianists. At the close of the musical program Mr. Klemperer paid tribute to Dr. Frank Damrosch, and the faculty and students of the Institute for the honest and uncompromising spirit of musicianship which he had found there. The tenth students recital of the year was given at the Institute on Saturday afternoon, Feb. 13.

Furtwängler to Conduct Benefit Concert

The New York Philharmonic Orchestra, Wilhelm Furtwängler conducting, will appear at a benefit concert for the officers and crew of the Roosevelt on Saturday evening, Feb. 20, in Carnegie

Prize Offer for Native Composers Lauded

Conditions of "Musical America's" \$3,000 Prize Contest

MUSICAL AMERICA offers a prize of \$3,000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close Dec. 31, 1926.

Third—Manuscripts will be in the hands of judges as soon as possible after Jan. 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3,000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

JAMES J. DAVIS, Secretary of Labor, has joined the ranks of those who have expressed great enthusiasm over MUSICAL AMERICA's offer of a \$3,000 prize for the best symphony or symphonic work by an American composer. Mr. Davis, a very active patron of music, said in a recent interview with Alfred T. Marks, MUSICAL AMERICA's Washington correspondent:

"The power of music, most universal of arts, has been recognized from the dawn of civilization. Down the long centuries from the dim ages to today, humanity has marched or danced, plodded or gamboled its way of progress under the inspiration of music. Existence without music is a drab, drear thing for an individual or a people. There is no greater force for peace and happiness than music.

"As music influences the lives of individuals, it has influenced the lives of nations; as types of melodies and kinds of music have been associated with the characters of men, so have they become expressive of the ideals, hopes, aspirations, defeats and triumphs of nations.

"Unquestionably the United States, as have other nations, has a musical consciousness, and it is no longer necessary to pick from the productions of other countries to secure these expressions of emotions. In developing the abilities of American composers, we develop our own instincts, to the benefit of closer ties of patriotism, sentiment and affection for national ideals. For its part in fostering American symphonic compositions through national competition, MUSICAL AMERICA is to be congratulated."

Deems Taylor's Letter

Among the many letters received recently, is one from Deems Taylor, composer, for several seasons musical critic for the *New York World*:

"While I do not believe that a money prize is necessarily the ideal inspiration for a symphonic work," he writes, "I do believe that this particular contest stands an excellent chance of pro-

Hall, by courtesy of the Philharmonic Society board of directors, Clarence H. Mackay, chairman. The concert is under the auspices of the Navy and Marine Memorial Association. There will be an official presentation of the Navy Cross to Capt. George Fried by the Hon. Curtis D. Wilbur, Secretary of the Navy, to commemorate the rescue of the crew of the Antinoo by the officers and crew of the Roosevelt. Various prominent persons have signified their intention of being present for the occasion, among them T. V. O'Connor, chairman of the United States Shipping Board.

Testimonial Made to Former Manager of Carnegie Hall

In appreciation of the services during thirty years of Louis Salter, who recently resigned the post of superintendent of Carnegie Hall, a purse of \$1,500 and a handsome inscribed watch were presented to Mr. Salter last week by a committee consisting of Walter

ducing something really worth while.

"First, because your judges, being all conductors, are ideally qualified to judge the merits of music from the written page, and are likely to be as free as is humanly possible from stylistic predilections and prejudices; second, because the contestants have a reasonable time allowance; third, because the amount of the prize makes it possible for composers of maturity and serious artistic standing to risk their time and labor."

Victor Kuzdo Speaks

Victor Kuzdo, violinist and teacher, writes:

"Dear MUSICAL AMERICA:

"Although I am not a composer of symphonic works, yet I rejoice greatly in your generous offer of \$3,000 for a work of such large and serious nature by an American composer. It ought to serve as a good example for those foreign and Americanized virtuosos who earn large fortunes during a single season's work, but never do anything for the struggling native composer or student. Oh, the greed and selfishness of humans, including 99 per cent of great and prosperous artists, is indeed appalling!"

Edith May Miller Writes

A letter from Edith May Miller, Omaha teacher of piano, is as follows:

"Dear MUSICAL AMERICA:

"I wish to state my appreciation of your company's offer of the prize of \$3,000 for the best American symphonic work. I think it is wonderful and it shows the spirit of all who are working to make America the music center of the world."

Damrosch, George Engles, Arthur Judson, Hermann Schaad, and Ernest Urchs. The members of this group report a most generous response from the various members of the musical profession, who wished to signify their esteem for Mr. Salter. Orchestras, artists, managers and individuals contributed a sum enabling the committee to present Mr. Salter with these tokens. In a letter, Mr. Salter acknowledged the presentation with thanks to his many friends for their generous act. Mr. Salter, who has an office in Steinway Hall, will be connected with the New York Philharmonic for its summer concerts at the Stadium.

Australian Musician Visits Far West

LOS ANGELES, Feb. 15.—Alfred Hill, head of the musical theory department at the State Conservatory of Music, Sydney, Australia, and his wife, who also is a composer, are making a survey of musical conditions here. Mr. Hill, who is on leave of absence and writing for Australian papers, will visit a number of American cities, including Minneapolis, where he will conduct his "Maori" Suite with the Symphony, and will also give programs of his choral and chamber music works. He has written a number of works, based on musical material, gathered among the Maori, or aborigines of New Zealand.

BRUNO DAVID USSHER.

SCHIPPA

In Opera

Repeats His Concert
Triumphs of Last Fall
and Early Winter

Critics of East and West Concur

BOSTON

Mr. Schipa's Alfredo will long have a niche in the operatic hall of fame.—Boston Advertiser, Jan. 28, 1926.

A lyric tenor of the first water of whom the visits of this organization have too often and too long deprived us, Mr. Schippa is the ideal singing actor for the part of the younger Germont.—Boston Post, Jan. 28, 1926.

Mr. Schippa was one of the best Alfredos that have been seen here for many years, by his voice, his vocal art and his expressive action. Too often Alfredo justifies his father's characterization: "povero Alfredo." Mr. Schippa refuted Buelow's famous saying that a tenor is a disease.—Boston Herald, Jan. 28, 1926.

CHICAGO

For Mr. Schippa is not only the best lyric tenor in the world; he is not far from being the best singer in the world, without reference to classification.—Chicago Tribune, Jan. 17, 1926.

Schipa is as great as he is popular. He is a linguist, singing German and English as well as French and Italian. The public loves him and so do I. We all want more of him next year.—Herald and Examiner, Jan. 17, 1926.

Mr. Schippa was as always the ideal tenor, never eclipsed by the greatest prima donna; indeed, seldom approached.—Chicago Journal of Commerce, Dec. 9, 1925.

Schipa's Edgardo—we have always said it was one of his finest roles—his physical and vocal characterization both the summit of elegance, distinction, grace and finish. Schippa's art never fades—there is no reason for wonder at his unfailing popularity.—Chicago Evening American, Dec. 9, 1925.

LOS ANGELES

Five thousand persons, at least, were again present for this performance, and again acclaimed Tito Schippa as an idol.—Los Angeles Times, Oct. 10, 1925.

Schipa again sang rapturously well. I once called him the demi-god of bel canto. I do so again, for he sings divinely, and like the demi-god of the old Greeks is human enough to feel grief and to touch hearts. By way of record, he had to encore the "Dream" aria of the second act.—Los Angeles Express, Oct. 7, 1925.

It might rightfully be called "Tito Schippa's night," for the audience could not get enough of him and in the marvelous "Le Reve" to Manon in the second act, the sheer beauty of his voice held the spectators spellbound until he had finished. Then a storm of applause swept over the house, mingled with enthusiastic whistles and cheers.—Los Angeles Record, Oct. 7, 1925.

SAN FRANCISCO

"Mappari" brought him such an ovation and encore as is seldom heard here. He sang it with the suave beauty that is typical of all his renderings and infused a fervor and passion into it that thrilled the listeners.—San Francisco Bulletin, Oct. 1, 1925.

The suave beauty of Schippa's voice, expressed in the fervencies of passion or the fine-drawn threads of lyric delicacy, was an ever-present delight as he moved through the ardors, despairs and jealousies of the role.—San Francisco Chronicle, Sept. 29, 1925.

Schipa put a depth and an earnestness into the character of the young lover that made it deeply moving. His reading of the great love motif in the first act—a theme that recurs again and again during the opera—was a model of beautiful singing. The "Libiamo" had a wine-like charm and the audience drank in his each succeeding number with eager delight.—San Francisco Examiner, Sept. 29, 1925.

Applications for Season 1926-1927 Now Being Received

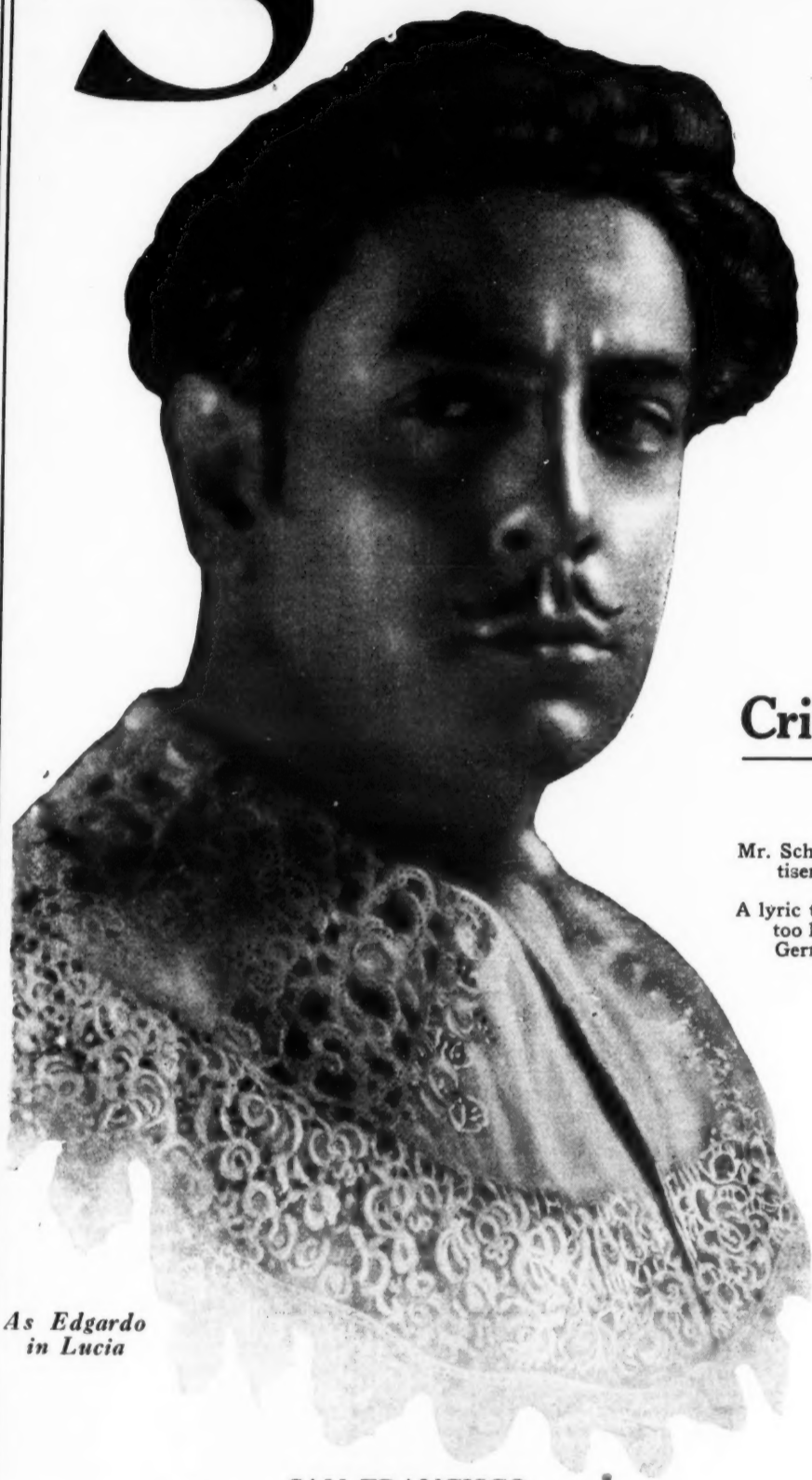
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"ELIJAH" PRESENTED BY ORATORIO SOCIETY

Beddoe and Graveure Head List of Soloists with Stoessel Forces

"Elijah," one of the few Mendelssohn works which seem to keep their place irrespective of last year's disparagements or next year's faddistic praise, was sung rather ploddingly well by the Oratorio Society of New York, at its second concert of the season, in Carnegie Hall, the evening of Feb. 12. Albert Stoessel conducted, and the soloists were Ruth Rodgers, Majorie Nash, Jeanne Laval, Dan Beddoe and Louis Graveure. Hugh Porter was at the organ and members of the New York Symphony supplied the orchestra.

Details of the performance presented more to praise than to criticize. But in spite of the conductor's very earnest efforts to vitalize the choral singing—which, on the whole, was of quite good quality—and in spite, also, of some beautiful singing by Mr. Beddoe and some that was of fiery intensity by Mr. Graveure, the level reached was not an altitudinous one.

Nothing could be more futile than to try to form a fresh judgment on the music, itself, at this time. "Elijah" long since became a rite, like Handel's "Messiah." Not until some dramatic composer of equal technical gifts but deeper insight essays the same subject will it be realized how superficially, save for several of the airs, Mendelssohn skimmed over the possibilities of his Biblical narrative.

First honors among the soloists unquestionably belong to Mr. Beddoe. The veteran, whose appearances in recent years have been all too infrequent, was the personification of the requisite style. His voice was in good condition and his tone was charged with direct appeal. This writer arrived too late to hear "If With All Your Hearts," but remained for "Then Shall the Righteous" which, at almost the close of the performance, evoked a protracted and well deserved demonstration. Mr. Graveure's voice is an essentially brilliant one, often verging in tone color on the tenor. This tended to give his singing of "Elijah" an effect perhaps more operatic than devotional. It had the unique mastery of voice and the "super diction" that are familiar characteristics of his recitals.

The feminine members of the group of soloists, if not equally endowed with style or voice, dealt creditably with their numbers. There was hearty applause for Miss Rodgers after the air, "Hear Ye Israel," and for Miss Laval at the conclusion of "O Rest in the Lord." As is almost invariably true, the chorus reached its maximum of effectiveness in "He Watching Over Israel," the most grateful, but one of the less difficult of the choral numbers. O. T.

"Les Noces" Given

[Continued from page 4]

primordialism of "Le Sacre." As has been true of that work, it is to be surmised that its appeal would diminish with the familiarity of re-hearings.

Indeed, it was—for the reviewer, at least—far more exciting the first time than at its repetition Sunday night, though there was a compensatory increased appreciation of the rhythmic fascinations, the unusual use of the pianos, and of attractive, if essentially small, melodic strands. Distracting as is the din of it, the work possesses tunes of a genuine folk character, likely to pass unnoticed in the bewilderment of a first experience with it. This material, however, cannot be regarded as of any very real consequence in its success or failure. Its violent high spirits and its amazing technical mastery are what give it the exciting throb that constitutes its appeal. This technic has little heed for harmonic effects, and the contrapuntal devices used—though in themselves of striking ingenuity—are of a brutalizing uncouthness. At the close is a brief but vivid epilogue for the four pianos, with the clang of a high-pitched bell or gong, marking the end of the tale.

There is no solace, no comfort, only high tension, in this music. As such, it doubtless holds the mirror to the age. But it is difficult to conceive of it outlasting the era it epitomizes, since its technic will pale, and its style age, as is true of all art; leaving it to endure, or

to pass into oblivion, according to the quality of its basic musical material and the humanity which seems to the writer to be present only in scant degree.

The two performances were of enthusiastic energy and unflagging musicianship, bespeaking high praise for all participating. The applause was commensurately hearty. Mr. Stokowski saw to it that Mr. Salzedo received the special share of it that was his due.

Casella's Concerto (abjuring what he styles the "secular error" of referring to the composition as a "quartet") should be heard again under less confusing circumstances. As an interlude between the two representations of Stravinsky's far more sensational mimetic work, it was scarcely to be expected that it would be accorded the fresh concentration it demanded of its audience. The composer, in his program note, stated that he considered this work the first in which he had truly achieved what for fifteen years had been the object of his studies—"a modern Italian style." His Concerto, as he sees it, is "neither impressionistic nor romantic, much less 'futurist'—but 'simply a mature work and the first fruit of a long and patient creative effort.'"

The four movements are a Sinfonia (using the term in the old Italian sense, corresponding to Overture); Siciliano; Menuetto-Recitativo-Aria, and Canzone, this last in the 16th and 17th century meaning, the equivalent of Sonata. Structurally, the work had many points of interest that invite to further scrutiny. The first movement, exceedingly complex and suggestive of certain other modernists—including Stravinsky and Hindemith—had a less obvious Italian character than those which followed. The most grateful of these, melodically, was the Siciliano, which, however, might not wear as well as its companions, by reason of the very qualities which gave it a frank, first-time appeal. The Hartmann players and the composer were applauded heartily, as the audience braced itself anew—save for a few who made hasty exit—for the second round of pummelings from "Les Noces."

Orchestral Concerts

[Continued from page 4]

tified with de Gogorza's programs. It is the peculiarity of quite a number of Massenet's operatic set-pieces that they sound better out of opera than in it. This is one of them. Though no one would think of comparing it with its Gluckian companion, its measures were similarly grateful for this artist, who, though he always abjured opera, has long been one of the most dramatic, as well as highly polished singers, familiar to this public. The baritone was recalled many times to acknowledge protracted applause.

The orchestral program calls for no extended comment. There was high vitality and a songful treatment of themes in the "Freischütz" Overture. The remainder of the afternoon was another singularly inconclusive exposition of Bruckner, whose Eighth Symphony was played with lavish affection and care for detail: as if it were, indeed, the towering masterwork it aspires to be, and over and again gives promise of being, ere it topples from its frequent heights into its lowlands of triviality. There are moments when a sensitive listener may be tempted to agree with those Brucknerphiles who place its slow movement as among the most exalted of all adagios. But even Mahler never wrote more futilely than Bruckner in at least a third of the succeeding Finale. O. T.

Clarence Eddy Opens Organ in Natal City

Clarence Eddy, the dean of American organists, has returned to Chicago after filling recital engagements in New England. At Greenfield, Mass., his native city, he opened a new organ in the Second Congregational Church, and was welcomed by a large and most cordial audience. Recitals were also given in Springfield, Mass., and in Meriden, Conn. Mr. Eddy's programs contained three new works: Felix Borowski's Third Sonata, "An Indian Serenade" by Harry Vibbard and "Emmaus" by Frank Fry-singer.

Four New Singers for Opera in Atlanta

ATLANTA, GA., Feb. 13.—Atlanta's program of Metropolitan Opera for the annual spring season this year is announced by Col. William Lawson Peel, president of the Atlanta Music Festival Association. The season will open Monday night, April 19. The repertoire will include "Aida," "Don Quixote," "La Bohème," "Pagliacci," "The Jewels of the Madonna," "Lucia di Lammermoor," "Tannhäuser" and "Il Trovatore." Four new artists, Mary Lewis, Marion Talley, Mario Basiola and Rudolf Laubenthal, will make their debuts before the Southern audience. Among the favorite artists scheduled to sing are Rosa Ponselle, Lucrezia Bori, Florence Easton, Frances Peralta, Feodor Chaliapin, Giovanni Martinelli, Beniamino Gigli, Giuseppe de Luca, Antonio Scotti, José Mardones, Lawrence Tibbett and Armand Tokatyan.

"WHITE SISTER" HAS PREMIERE HEARING

Clemente Giglio's Work Proves Interesting and Melodious

"The White Sister," a grand opera in three acts with a prologue, the libretto by Joseph Zapulla and the music by Clemente Giglio, was given its world-première in the Fourteenth Street Theater, New York, on the evening of Feb. 11.

The libretto is based upon Marion Crawford's novel of the same name, though neither authors nor producers have seen fit to acknowledge the fact on the program, and the orchestration of Mr. Giglio's work has been achieved by Giovanni Del Colle.

As was to be expected, the opera was not given under circumstances which made a just estimate of its merits entirely possible. Staging, orchestra, settings were all of a glaring crudity and the performance was further hampered by the evident disability of Mario Scala who got out of bed to make an attempt at the leading tenor rôle. Mr. Scala struggled manfully for one act against obvious vocal disabilities through which a naturally pleasant voice was occasionally audible, and then relinquished the part to Mr. Todini.

Taking things as they were, Mr. Giglio's music proved pleasant, singable and melodious. There was nothing especially striking and nothing annoying, which is saying much in this day and age. He has evidently studied the middle Verdi with some thoroughness, and wisely kept his ears stopped to the beguilements of Debussy and Strauss, charm they never so wisely. The result is such that one might be glad to hear "The White Sister" at another opera house further up town. Certainly it is far better than some works that have been given in that other temple of the arts.

Irene Veneroni sang the name-part pleasantly, and the other rôles were acceptably filled by Maria Falsetta, Enzo Serafin, Giorgio Puliti, Gigi Mattioli, Guidi Bandini and Amedeo Warney. The orchestra was led by Luigi Lovreglio and Nicholas Aversano. J. A. H.

Frank W. Healy Returns

Frank W. Healy, the San Francisco concert manager, has returned from a visit of several months in Europe. Accompanied by Mrs. Healy, he sailed last October from New York for France, and after a stay of several weeks in Paris, went to Italy, where he remained for an extended period. Visiting Rome and Milan at the height of the season, he enjoyed the opportunities of hearing many operatic and orchestral performances. Mr. Healy combined business with pleasure on this vacation trip and made arrangements for the American booking of several attractions which he will announce in the near future.

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QUEENA MARIO

At the
Metropolitan Opera House
New York

JULIETTE in "Romeo and Juliette"

New York American,
Friday, January 1, 1926

"QUEENA MARIO as Juliette possesses the lyrical vocal manner and a facile coloratura equipment as well. She looked fetchingly attractive and convincingly young as the most celebrated damsel for whom a lover ever clambered up a balcony."

New York Herald Tribune,
Friday, January 1, 1926

"QUEENA MARIO'S Juliette was pleasing, very agreeable to the eye, and performed with zest and effectiveness in action, and her quality of tone was of very satisfactory clearness."

New York Times,
Friday, January 1, 1926

"The American soprano added a luxury of lightness and bird-like ease to the heroine's higher flights. Juliette's waltz song, in sapphire and silver, stirred the audience after the opera's choral prologue."

New York World,
Friday, January 1, 1926

"Her voice warmed to the spirit and fervor of the great Shakespearean tragedy. In the final scenes of the opera, when both the drama and the music reached their climax, she succeeded in imbuing her audience with a feeling of the futility and the sombre hopelessness of her tragic love."

GILDA in "Rigoletto"

Brooklyn Daily Eagle,
Wednesday, Dec. 30, 1925

"Miss Mario was an appealing Gilda, lovely to look upon and to hear. The purity of her voice and the ease with which she manages the most difficult passages, fit her admirably to the rôle."

Spring Festival Dates Now Booking

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**During
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Photo by Frederick Bradley

GERMAINE SCHNITZER

The Great French Pianiste

Attracted by the artist, the Friday audience was larger than usual (with Symphony Orchestra.)

San Francisco Journal

The presence of the distinguished assisting artist (with Symphony Orchestra) attracted an overflow crowd.

Boston Evening Transcript

The artist was complimented with an attendance which was capacity on the main floor with four hundred seated on the stage and at least five hundred turned away.

Los Angeles Evening Express

An audience which left no vacant place last evening.

Daily Independent, Stockton, Calif.

The concert last night was attended by one of the largest gatherings of music lovers seen in Windsor Hall for some time, even the spacious balcony being full to capacity.

Montreal Gazette

32 Dates Already Booked for Season 1926-27

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New York Concerts Fewer But of Uniform Excellence

Number of Musical Events Continues to Decrease, but General Standard of Quality on the Whole Better Than for Some Weeks—Several Débutant Singers Make Good Impressions—Hempel Acclaimed by Throng in Carnegie Hall—Edwin Swain Assists Elshuco Trio in Schubert Program

FOR reasons unknown, the number of recitals in New York's concert rooms continues to decrease. Nevertheless, the general excellence of the recitals given was of a high average during the past week. Likewise there was an unusual variety in the type of music and performer, choruses, ensembles and soloists of all kinds being represented by some of the most prominent artists.

Ethel Grow and Quartet

Ethel Grow, contralto, assisted by the Lenox String Quartet, Wolf Wolfsohn and Edwin Ideler, violins; Herbert Borodkin, viola; and Emmeran Stoeber, cello, was heard in recital in Carnegie Hall on the evening of Feb. 8, by an audience of unusual proportions. Credit and also thanks are due Mme. Grow for her program which was not only well off the beaten track but was interesting into the bargain, which two characteristics are by no means invariably concomitant.

Mme. Grow began her program with Respighi's "Il Tramonto," a lengthy number which is not altogether a novelty, and followed this with a group by Rosalie Housman, Henry Holden Huss and Eugene Goossens. The Housman number was written for and dedicated to Mme. Grow. The Goossens songs, all settings of Sixteenth Century English poems, were atmospheric and interesting. The third group was of French numbers by Jongen, Chausson and Lekeu, and the final group of three Gretchaninoff songs, sung, for some unknown reason, in French.

To most of the program, Mme. Grow brought a repose and a sense of values that enhanced the intrinsic beauty of the songs. Her voice, fully adequate in range of expression for her program and in volume for the size of the huge auditorium, has never sounded to better advantage. Charles Albert Baker assisted at the piano in certain numbers. J. D.

Giesecking's Second Recital

Walter Giesecking, pianist, gave his second New York recital Monday evening, Feb. 8, in Aeolian Hall. He played Bach's English Suite in D Minor, Schubert's Fantasia in C and the twelve Debussy preludes from the second book. No specialist in an age of specialization, Mr. Giesecking found equal inspiration in the Bach and the Debussy and was successful in conveying his inspiration to his audience. The Bach was magnificent. He never once lost the mood, the singing melodic line, no matter how involved the mechanism. The Allegro of the Schubert Fantasia was played

with marvelous rhythmic force and powers of shading, the Adagio with a very somber dignity and the runs of the Presto with an ineffable ease that made them almost bodiless. Debussy was made a thing of darkness and light and in these pieces, Mr. Giesecking got orchestral effects that would have done credit to a master conductor. Especially lovely were "Brouillards," "La puerta del vino," "Les tierces alternées" and "Feux d'artifice." Sharp, biting was "General Lavine . . . eccentric," blusteringly pompous the "Hommage à Pickwick" with the "God Save the King" introduction. A large audience was there in which there were many pianists. E. A.

Bruce Benjamin in Début

Bruce Benjamin, tenor, made his New York début in the Town Hall on Monday evening, Feb. 8. For the last two years Mr. Benjamin has been singing and studying abroad and reports of his concerts have been relayed to us. From his début at the Dresden Beethoven Festival he brought the Beethoven cycle "An die ferne Geliebte." The more serious and German part of his program also included groups by Mahler and Hugo Wolf. It was in his group of four Scottish folk-songs arranged by Helen Hopekirk and in the English airs, however, that he seemed to lose his restraint and came forward as a ballad singer of appealing charm.

Mr. Benjamin has a gift for interpretation and a simplicity of manner which with his excellent diction contributed to the enjoyment of the program. His voice has a pleasing tone-quality but it is uneven, much more effective in the lower register than in the upper. But his dramatic presentations and his ability as a program-maker helped to hide his defects, which he may some day overcome. Coenraad v. Bos was an invaluable aid at the piano. B. H.

Raymund Koch in Début

Raymund Koch, a baritone hailing from the West where he is said to be well known, made his first appearance in New York in recital on the afternoon of Feb. 9, in Aeolian Hall, with Richard Hageman at the piano.

Much of Mr. Koch's program was stereotyped, of songs that are heard three or four times weekly, in New York's concert rooms, such as Bach's "Wills du dein Herz" and Peri's "Invocazione di Orfeo," beloved of singers of both the male and female persuasion. So also two Rubinstein songs. The English group was better chosen. Having said this, one may turn to the other side of the ledger.

Just why, when brainless mediocrities are trotted out by the dozen, this beautiful voice with a splendid method, brains and interpretative ability behind it, has been hid under a bushel as far as this section of the country is concerned, is a mystery. Mr. Koch's voice is of a type one does not often hear as it is as rare as the true mezzo among female voices. There is something primordial in the quality of it and the singer's method of handling it, save for a little unease at the extreme top, and a trifle too much resonance, perhaps, is unusually good. The enunciation is very clear but the "r's" are a trifle over-prominent and there is a tendency to pronounce the "t's" too far forward in the mouth, which is usually a tenor failing and results, sometimes, in a sort of finical quality.

Mr. Koch has also a valuable asset in the recital artist, the ability to meta-

morphose his personality with the changing moods of his program. He sang delightfully the unfamiliar "Now Phoebus Sinketh in the West" from Dr. Arne's setting of Milton's "Comus," and Schubert's "An die Leier," which last was really stirring. Ireland's "Sea Fever" and A. Walter Kramer's "We Two" were splendidly done in the final group and Van Grove's "The Road to Vaux" having its first hearing was much appreciated. All in all, it is hoped that now Mr. Koch has discovered the East, he will return soon and frequently. J. A. H.

Pelton-Jones-Cheatham

Frances Pelton-Jones, harpsichordist, assisted by Kitty Cheatham, the latter billed as an "interpretive" singer, whatever that may mean, was heard in her second program of the season in the small ballroom of the Hotel Plaza on the afternoon of Feb. 9. In spite of the inclement weather, a large audience was present.

Miss Pelton-Jones gave three groups of old music, some of it familiar, such as Daquin's "Coucou" and the well-known Tambourin of Rameau, also the Pastorale and Capriccio of Domenico Scarlatti popular in Tausig's transcription for piano, but of far greater charm in their original form as given on this occasion. The final group contained the pastorale from the Overture of Rossini's "William Tell" arranged by Miss Pelton-Jones, though not of especial interest on account of its inherent banality, and an arrangement for harpsichord, of the Allegro from Vivaldi's fifth Violin Concerto made, supposedly, by Francis Hopkinson, one of whose songs Miss Cheatham sang. Mme. Pelton-Jones played this with especial verve.

Miss Cheatham was heard in two song groups and a recitation with accompaniment by a flutist who was not named on the program. She made explanatory notes concerning her numbers, another of which was designated as "A Jenny Lind Song" arranged from manuscript. Miss Pelton-Jones accompanied Miss Cheatham at the harpsichord. N. A.

Philharmonic Quartet

In Steinway Hall on Feb. 9, the Philharmonic String Quartet, Scipione Guidi, Arthur Lichstein, Leon Barzin and Oswald Mazzucchi of the Philharmonic Orchestra, gave the first of two New York concerts scheduled for its third season. The intimacy of the hall and the brevity of the program, which contained only two quartets, emphasized the original meaning of chamber music as aesthetic entertainment for a small group of kindred spirits.

Mozart's Quartet in B Flat (Köchel 458) was contrasted with the "Doric Quartet" of Ottorino Respighi, the latter work receiving its first public performance in this country, with the composer present as an attentive and approbative auditor. This opus of the versatile Italian visitor is based on a theme written in the Doric scale, the first of the "authentic" church modes, which extends from D to D without accidentals.

The Quartet is an interesting one, written in a single movement with suggestions of the conventional form, inasmuch as one can trace an allegro, an adagio, a scherzo and a finale in the unbroken succession. With the exception of one noticeably modern section, it is conservative in harmonic treatment, and the flavor is slightly archaic.

The musicians played skillfully and with an enthusiasm that gave eloquence to their readings. The ensemble was smooth and generally equable, though the balance of tone was occasionally disturbed by the prominence of the cello. B. L. D.

Frieda Hempel Returns

Admirers of Frieda Hempel braved the snow storm of Feb. 9, in numbers sufficient to fill Carnegie Hall for her first New York recital of the season, and gave every evidence of finding an ample reward in the soprano's artistry. Save for a persistent dusky in her lower tones, Miss Hempel was in excellent voice, and sang with her usual sure and satisfying command of lyric style.

The beauty of her pure legato phrasing was immediately manifest in her opening group: Haydn's "My Mother Bids Me Bind My Hair," Mozart's "Voi che sapete" and Bishop's "Should He Upbraid." Her fine expertise in coloratura came to the fore in "Qui la voce" in competition with the flute of Louis Fritze. In her treatment of the cadenza there was one particularly admirable passage—a faultless chromatic scale sung up and down an octave twice on one breath.

In her first group of lieder, Joseph Marx's "Hat dich die Liebe Berührt" and "Wiegenlied" were coupled with the "Nichts" and "Muttertändelei" of Richard Strauss. She read the "Nichts" so charmingly that a repetition was demanded. Four of the less familiar songs of Hugo Wolf followed, and the program closed with a group of folksongs of Swiss, German and Russian provenance. Erno Balogh was the accompanist. B. L. D.

Mendelssohn Glee Club

For its second concert of the season, Tuesday evening, Feb. 9, the Mendelssohn Glee Club gave a program calculated to represent appropriately the work and the leadership of the club in its development during two generations. The first group comprised the opening and closing numbers of the first concert of the club sixty years ago, "The Young Musicians" by Küchen and "The Ruined Chapel" by Becker. Joseph Mosenthal, conductor of the club for the first thirty years of its existence, was represented by "Music of the Sea," and Edward MacDowell, conductor in the late 'nineties by "The Rose and the Gardner," "Cradle Song" and "Crusaders," Ralph L. Baldwin, conductor for the last three seasons by his setting of Kipling's "Hymn Before Action." There were other numbers, all admirably sung, by C. B. Hawley, Oley Speaks, Harry S. Gilbert and Kremser. Soloists were

[Continued on page 24]

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Archie Bell
rhapsodizes in the Cleveland News:

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 Refined.
 He has a magnificent technique.
 He performs amazing "stunts" with the bow on the strings.
 He is first, last and all the time a musician.
 I adhere to my original description of Zlatko Balokovic—"Young Kreisler."

Cleveland News, Feb. 1, 1926

James H. Rogers
makes it unanimous in the Cleveland Plain Dealer:

We have to do here with an artist of high degree, a virtuoso of noteworthy powers. A musician, too, whose playing possesses that rare and enviable attribute which we call—not knowing how else to name it—**THE GRAND MANNER.**

It is many a day since I have heard a more brilliant performance than Balokovic's playing of the finale to the Wieniawski Concerto or than I have heard the strings of a violin more expressively than they sang in the roma of the same work. Here is a tone of searching beauty, rich, of full substance. And, in their turn, there are pyrotechnics aplenty.

Cleveland Plain Dealer, Feb. 1, 1926

The above is all about
ZLATKO
BALOKOVIC

"The violinist with a tone of liquid amber and molten gold."

St. Louis Times

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 Aeolian Hall, New York

PROGRAM BY HERTZ RECEIVED WITH JOY

San Francisco Takes Much Pleasure in Notable Concerts

By Marjory M. Fisher

SAN FRANCISCO, CAL., Feb. 13.—The San Francisco Symphony presented its eighth pair of symphony concerts at the Curran Theater on Jan. 29 and 31, Alfred Hertz, conducting. Marguerite Melville Liszniewska, pianist, was guest soloist. The program:

Symphony, "The Rustic Wedding,"
Goldmark
"Iberia" Debussy
Concerto for Piano in A Minor,
Schumann

The audience showed a decided preference for the last two sections of the symphony, and the finale of "Iberia." These were, in truth, the brightest spots on a rainy-day program. The symphony, with its many charming moments, was well played. The section "In the Garden" was the most popular, although the haunting strain of the "Bridal Song" was especially lovely. At the conclusion of the festive dance, with which the work ends, the applause was such that Mr. Hertz directed the orchestra to stand in acknowledgment.

"Iberia" was played here for the first time just ten years ago, and its repetition on this program was a welcome one. The fact that "The Odors of the Night" sounded more Oriental than Spanish did not lessen its interest, and "The Morning of a Fête Day" was stimulating. Again, the orchestra was obliged to acknowledge the applause.

The Schumann Concerto revealed the excellent qualities of both soloist and orchestra. Mme. Liszniewska has played to better effect on other occasions, but the performance was interesting and the soloist more than cordially received.

Mischa Levitzki's piano recital in this

city was memorable from the standpoint of musicianship, in the Sixth Rhapsody of Liszt, a Scriabin Etude, Beethoven's Sonata, Op. 101, and the Bach "Chromatic" Fantasia and Fugue, which has graced three piano programs within a fortnight. Other numbers, including a Chopin group, came in for due applause. The audience at the Scottish Rite Hall will not soon forget the artist's playing of "La Campanella," with its stupendous crescendo. The concert was under the management of Selby Oppenheimer.

Mme. Liszniewska gave an interesting program in Scottish Rite Hall on Feb. 3, assisted by a string quartet from the San Francisco Symphony, Mischel Piastro and L. Bolotine, violins; Lajos Fenster, viola, and Michel Penha, 'cello. Mme. Liszniewska appeared in the dual rôle of soloist and composer, presenting her Sonata for violin and piano, and her Quintet for piano and strings, both of which proved highly pleasing. Her playing of Schumann's "Kreisleriana" revealed her gifts for interpretation, and her playing of Debussy was superb.

Alice Metcalf, who presented this artist, announced a second annual master class to be conducted by Mme. Liszniewska in June.

Alfred Hill, Australian composer, gave a delightful informal talk on the ancient Maori melodies at the Seven Arts Club, on Tuesday night, Feb. 2. The musical program included works by Mr. Hill and by his wife, Mirrie Hill, interpreted by their fellow-countrymen, Emilie Lambert Burke, mezzo-soprano, and Robert Romani, baritone, accompanied by the composers. Mr. and Mrs. Hill, both of whom are prominent members of the faculty of the New South Wales State Conservatorium of Music, are on a nine months' leave of absence from that institution, during which time they are studying American conservatory methods and introducing the music of the Maoris to the United States. A group of modern songs sung by Miss Burke and unusual piano numbers by Merikanto, Pantschenko and Monrad Johansen, played by Elsa Naess, preceded the Maori music.

NOTABLE VISITORS ROUSE AUDIENCES IN OAKLAND

Onegin, Moiseiwitsch and Kochanski Among Recitalists Heard in California Community

OAKLAND, CAL., Feb. 13.—An outstanding concert was that of Sigrid Onegin, contralto, under the management of Z. W. Potter, at Civic Auditorium. New to an Oakland audience, the singer soon established an enviable position with the well-filled house. She was heard in songs of Haydn, Bishop, Mercello, Paisello and a compelling lieder group by Schubert, Schumann, of which "The Erl King" stood out. Other works were by Cyril Scott, Brewer and Clarke, in English. Franz Dorfmeuller was assisting artist.

The Elwyn Bureau presented Benno Moiseiwitsch, pianist, in a program beginning with a Bach Fantasia and Fugue and Beethoven's Sonata Appassionata, he ranged through Brahms, Chopin, de Falla, Palmgren, Schubert-Liszt and Wagner-Liszt. Technical difficulties have no terrors for Mr. Moiseiwitsch. He played with his usual verve and rhythmic incisiveness.

Paul Kochanski, violinist, was heard in Civic Auditorium in a recital. Perhaps the most interesting number of the program was the first, the Vivaldi Concerto in A Minor. Mr. Kochanski's velvet tone and adequate technic invested this with much beauty and dignity. A Pugnani-Kreisler Prelude and Allegro was taken at rapid speed, as was Saint-Saëns' Rondo Capriccioso, the latter losing some of its accustomed beauty in such treatment. However, the violinist gave it an intensity and a rollicking spirit which was effective. He also played works by Moussorgsky-Rachmaninoff, Bach, Mozart, Brahms, Chopin and Wieniawski, with numerous encores. Gregory Ashman was more than adequate at the piano.

Concerts at Mills College have introduced E. Robert Schmitz and a number of College faculty recitals. Of the latter Dean Luther Marchant and Frederick Biggerstaff were heard in representative vocal and piano compositions. Mr. Schmitz presented works of Bach, Scarlatti, Couperin, Chopin, Debussy, Ravel, Whithorne and Liszt. This series is arranged mainly for the resident students, although a few friends of the College are in attendance. A student committee, Helen Wall, chairman, arranges the concerts.

Sousa's Band was recently heard at

Civic Auditorium in matinée and evening performance. A large percentage of the afternoon attendants were Oakland school children, especially those in the music departments. A combined band from these schools, led by Mr. Sousa, provided one of the most interesting features of the two programs. Z. W. Potter had charge of the concerts.

A. E. SEE.

NATIVE SONATAS PLAYED

Frank Moss and Co-Artists Give Works by American Composers

SAN JOSE, CAL., Feb. 13.—Frank Moss gave an all-American program on Wednesday afternoon, Feb. 3, in the old Scottish Rite Temple. Features of the program were the "Keltic" Sonata by MacDowell, the Sonata by Charles T. Griffes, and the John Alden Carpenter Sonata for Violin and Piano, in which Mr. Moss had the assistance of Marjory Marckres Fisher, violinist.

Although suffering from a severe attack of neuritis, Mr. Moss acquitted himself with distinction. A group of short numbers was curtailed, MacFayden's "Country Dance" being the final number played. The Griffes Sonata, in its first hearing here, disclosed magnificent passages and others that seemed quite meaningless.

Grace Le Page, soprano, contributed songs by MacFayden, Herbert Hyde, Alice Bennett, and Homer Samuels, adding variety and pleasure to an impressive program.

This was the second in the series of three recitals being given by Mr. Moss, under the patronage of the San Jose Music Study Club.

MARJORY M. FISHER.

Coast Organ Recital Is Enjoyed

SAN FRANCISCO, Feb. 13.—Wallace Rolls, organist and choirmaster at the Christian Assembly, gave a miscellaneous organ program in that auditorium before an appreciative audience. Compositions by Mendelssohn, Bach, Martini, McKinley, Rabinoff, Price, MacDowell, and d'Evry were played in excellent style.

MARJORY M. FISHER.

Tom Fuson, tenor, and Ethel Wright, contralto, will open a summer tour which includes the Pacific Coast territory on July 8, at Miami University in Oxford.

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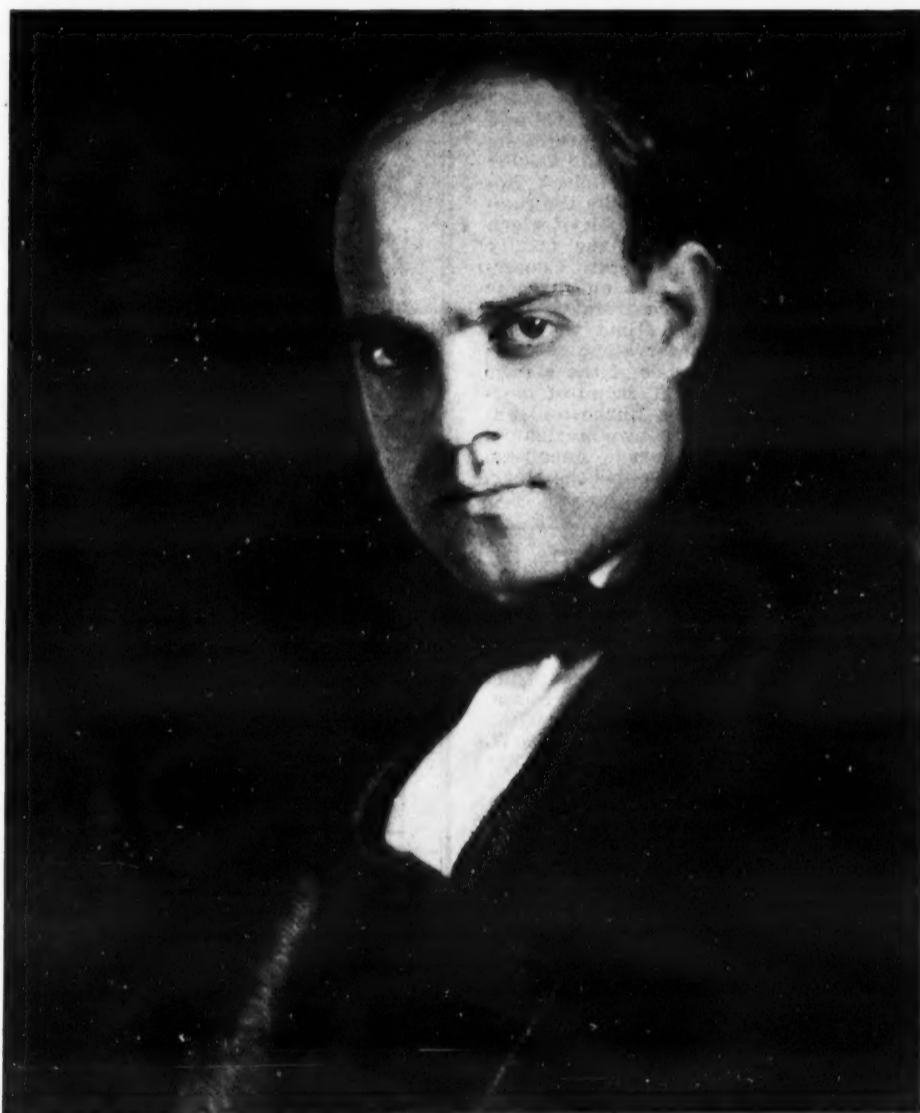
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*Chicago Herald
and Examiner*
November 9, 1925.



The effortless precision and accuracy of his technic made possible the refinement and polish of his Mozart; a subdued brilliance added distinction to his style. The Bach Siciliano was played with moving tenderness and simplicity, culminating in a very fine performance of the Bach Toccata, Andante and Fugue.

New York Times, October 15, 1925.

Vivid were his contrasts in his Mozart, sparkling or shimmering color of his tones. Such limpidity of melodic tone, such chastity of conception where there is all too great temptation to "lay it on thick," such feeling of proportion and poise, is all too rare among pianists.

*Boston Evening
Transcript*
October 19, 1925.

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ST. LOUIS ACCLAIMS MINNEAPOLIS FORCES

Verbrugghen Applauded in Concert Under Civic League Auspices

By Herbert W. Cost

ST. LOUIS, Feb. 13.—Scenes of enthusiasm rarely witnessed in a St. Louis concert hall attended the appearance here on Feb. 2 of the Minneapolis Symphony, Henri Verbrugghen, conducting. The program was as follows:

Overture to "Leonore".....Beethoven
Symphony, No. 2.....Brahms
Siegfried's "Rhine Journey" and
Funeral March, from "Götterdäm-
merung".....Wagner
Theme and Variations ("Death and
the Maiden") from String Quartet,
Schubert
Prelude to "Khovantchina".....Moussorgsky
"Rakoczy" March, "Damnation of
Faust".....Berlioz

Tumultuous applause swept the house and insistent and enthusiastic acclaim, which grew with the rendition of each

number, finally reached a culminating moment after the playing of the "Rakoczy" March. At this juncture the audience used every device to show its enthusiastic appreciation. Calls of "Bravo" finally brought Mr. Verbrugghen to the platform, where he made a speech of thanks and expressed the hope that the orchestra might soon return.

Generous praise was accorded the playing of the Brahms Symphony, given with sensitiveness, yet vitality, which caused the audience to bring the orchestra to its feet after two of the movements. Genuine charm characterized the handling of this serenely brilliant work.

The concert was the concluding one in the 1925-6 Civic Music League Course, under the management of Elizabeth Cueny. It is estimated that more than 2000 people heard and enjoyed it. Arthur J. Gaines of the management of the Minneapolis Orchestra and in charge of its present tour, was formerly business manager of the St. Louis Symphony.

CHORAL CLUB AND HARP TRIO INTEREST ST. LOUIS

Zimmer Ensemble Makes Local Bow, Assisted by Welsh Tenor—Resident Artists Heard

ST. LOUIS, Mo., Feb. 13.—The Knights of Columbus Choral Club gave its first concert of the season at the Odeon recently, presenting the Zimmer Harp Trio, with Tom Williams, Welsh baritone, as an added attraction. The club's program was notable for the fact that all the numbers were memorized. Considering that the entire membership of eighty-five is made up of business men, this in itself is an achievement.

The songs were well presented, showing the excellent training of the leader, William Theodore Diebels, and devoted labors on the part of the men. The club's program included Becker's "Bell Song," sung without accompaniment, Hammond's setting of "Lochinvar," Finden's "Kashmiri Song," "Annie Laurie" and "Eileen Allanna." Esmerelda Berry Mayes played admirable accompaniments for the club.

The Zimmer Trio made a pleasing impression on the first local appearance in a group including Bach's "Air de la Cantata," Presle's "Le Jardin Mouille," Liszt's "Liebestraum," Beethoven's "Turkish" March and several Negro spirituals.

On a Sunday afternoon, a delightful recital was given by Margaret Chapman Byers and Mrs. Karl Howard at Mrs. Chapman's Studio. Mrs. Howard sang a varied program, displaying a voice of unusual flexibility, used with remarkable ease. It is a coloratura soprano with an evenness of tone that proved a delight.

On Feb. 1, at the Wednesday Club, Annie Punshon presented a program of interest. Miss Punshon's voice is a rich contralto, used with intelligence and showing color and warmth. Her program included numbers by Marcello, Gluck, Hummel, Debussy, Fourdrain, Rachmaninoff, Griffes, Tchaikovsky, Liszt, Mendelssohn, Schubert, Burleigh, Blake and La Forge. Mrs. Frank Habig played admirable accompaniments.

HERBERT W. COST.

Paul Kochanski Heads Concert List in San Diego

SAN DIEGO, CAL., Feb. 13.—Paul Kochanski, violinist, thrilled a large audience when he appeared on the artists' course of the Amphion Club. His program ranged from Bach to the moderns, and he played it all with great artistry. Gregory Ashman was an able accompanist. On the resident artist's course of the same club a unique program of early English compositions was charmingly given by Lena Frazee, mezzo-soprano; Marguerite Nobles, soprano and accompanist, and Ritza Reedon, story-teller. At the regular meeting of the local chapter of the American Guild of Organists a fine program was given by Royal A. Brown. The program was in the nature of a lecture-recital on the Bach chorals. Mr. Brown played on the new organ at the Brooklyn Heights Presbyterian Church.

W. F. REYER.

Rothwell Forces Visit San Diego

SAN DIEGO, CAL., Feb. 12.—Appearing before the largest audience of the local season, the Los Angeles Philharmonic

Orchestra, under the baton of Walter Henry Rothwell, gave the third concert at the Spreckles Theater recently. Marked enthusiasm was shown. The program was one of the most interesting yet presented, and included the Suite "Shérarazade" by Rimsky-Korsakoff; the Overture to "The Marriage of Figaro" by Mozart; Variations on a Theme by Hayden of Brahms, and the Introduction to the Third Act of "Lohengrin." The local Philharmonic Society announced that concerts by the Los Angeles Orchestra were assured for the next four years.

W. F. REYER.

U. S. MUSICIANS REQUEST REMOVAL OF FOREIGN BAN

Specht Presents Protest of Native Band Leaders Against Alleged European Antagonism

WASHINGTON, Feb. 13.—A request has been made of Congress that action be taken to remove the ban against American orchestras by English managers and organized musicians. The protest on the part of United States musical organizations was placed before members of both the Senate and House of Representatives by Paul Specht, orchestral conductor, who came to Washington for that purpose. Mr. Specht conferred while here with Senator Frank B. Willis of Ohio, and Representative William N. Vaile of Colorado.

The latter has introduced in the House of Representatives a bill intended as a retaliatory measure with the object of bringing about "fairer treatment of American musical organizations abroad," and especially in European countries. Senator Willis, it is understood, has in preparation a bill along the same lines for introduction in the Senate.

Mr. Specht claims that the opposition of organized musicians in England so influences managers and booking agencies in London that it is practically impossible for American orchestras and other musical organizations to secure engagements there. Similar complaints are also said to be on file with the State Department to the effect that the United States musical organizations are being treated unfairly in many of the European countries. Musicians of the principal foreign capitals are alleged to resent the economic competition of American orchestras and bands.

ALFRED T. MARKS.

Kearney School Pupils Present "The Mikado"

KEARNEY, N. J., Feb. 13.—The senior class of Kearney High School presented "The Mikado" on two evenings recently under the direction of John V. Pearsall, director of music in the Kearney schools, with Catharine Killough, assistant director, at the piano, and Lucy Hurley playing the organ. The entire cast, chorus and principals, was made up of members of the senior class, and their work was much praised by audiences of 1200. The production was handled by the various departments of the High School, including the dramatic, physical training, fine arts, household and industrial arts departments. Posters and programs were produced by the school printing shop.

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SZIGETI



SCORES AGAIN!

As Soloist in the Brahms Violin Concerto with the Chicago Symphony Orchestra on Feb. 5 and 6, 1926

"JOSEPH SZIGETI gave to the performance a remarkable technical display. He easily stands today as the most gifted technician of the violin that we have heard in some years."—MAURICE ROSENFELD in the *Daily News*.

"HIS is aristocratic art, noble in tone, splendidly virile in style, strong and ample in its breadth and sweep."—GLENN DILLARD GUNN in the *Herald and Examiner*.

"IT was superb playing. If this is the sort of thing Mr. Szigeti does when in the mood he is one of the big ones."—KARLETON HACKETT in the *Evening Post*.

"HIS playing is all of bold outlines and big figures, done with a commanding gesture."—EDWARD MOORE in the *Tribune*.

SZIGETI

Writes of the

Baldwin

Let me say that whether in my own performances of Mozart, Debussy and others, or in listening to Casella's celesta-like chords in "Puppazetti" or to Paul Whiteman's snappy punctuation, I find the Baldwin in each domain equally and genuinely satisfying.

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Joseph Szigeti

The Baldwin Piano Company

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Repetitions Fill Metropolitan's Round

First Week of Season Without Additions to Répertoire Brings, However, Performances of High Interest—Galli-Curci Takes Leave in Rossini's "Barber"—Marie Mueller and Nanny Larsen-Todsen Heard in New Roles—Queen Mario Assumes Part of "Eudoxie" in "La Juive" for First Time

FOR the first time this season, a week went by at the Metropolitan without any novelties or revivals or even season's first hearings of standard works. Nevertheless, the week brought interesting performances. Maria Mueller was heard for the first time here in the title-role of "Aida" and Nanny Larsen-Todsen as Elsa in "Lohengrin." Florence Easton resumed the part of Rachel in "La Juive" and Queen Mario created a fine impression as Eudoxie in the same opera, singing the part for the first time on any stage.

"Bartered Bride" Repeated

Presented on Feb. 8 for the second time this season, Bedrich Smetana's gay opera, "The Bartered Bride," occasioned further rejoicings over its restoration to the repertoire after an absence of many years. While the heaven of comedy is not lacking in the Metropolitan productions, there is nothing that has quite the quality of happy insouciance that pervades this score. The abounding vitality and ebullient humor of the music exert an irresistible charm, and the opera stands out as a delectable example of folk-music and folk-spirit incorporated in an art-form.

When one turns from general enjoyment of this diverting work, and directs attention at the individual artists concerned, one must give first place to Michael Bohnen as Kezal and George Meader as Wenzel. Their fidelity in portraiture and their deftness in comedic acting are admirable. Mr. Bohnen's self-confident and blustering marriage broker gains by the peculiarities of exaggeration that sometimes obtrude superfluously upon his serious rôles, and his predilection for parlando stands him in good stead. In the duet of the second act and in other cantinène passages, he shows with what finesse he can phrase melodic lines. Mr. Meader's transformation into a stuttering yokel with vacant mind is proof of his artistic versatility, and his singing is always its own justification.

Maria Müller was a piquant Marie with a fresh and lovely quality of tone, and Rudolf Laubenthal was personally and vocally a romantic Hans. Marion Telva as Kathinka, Gustav Schützendorf as Micha, Phradie Walls as Agnes, Max Bloch as Springer, Louise Hunter as Esmeralda and Arnold Gabor as Muff completed the cast. Artur Bodanzky conducted with evident enjoyment.

R. C. B. B.

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Sunday, February 28, 8.15 P. M.

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JEAN MACDONALD

A Benefit "Traviata"

For the benefit of the proposed "Italian House" at Columbia, a special performance of "Traviata" was given on the evening of Tuesday, Feb. 9, with Mme. Galli-Curci in the title-role. The capacity house took great delight in the singing of an excellent cast which included, also, Mmes. Egner and Anthony, and Messrs. Lauri-Volpi, De Luca, Bada, Reschiglian, D'Angelo and Ananian. Mr. Serafin conducted.

N. W. T.

Once More "The Jewels"

"The Jewels of the Madonna" was sung for the sixth time on Wednesday evening, with Maria Jeritza, Giovanni Martinelli and Giuseppe Danise in the main rôles. The performance had all the excellencies of the former representations, and there was the customary furore of applause. The remainder of the cast included Mmes. Telva, Guilford, Wakefield, Ryan, Anthony, Wells and Bonetti, and Messrs. Bada, Paltrinieri, Ananian and Altglass. Florence Kudolph and Mr. Troy were seen in the solo dances. Gennaro Papi conducted.

J. M.

Farewell, Galli-Curci

Amelita Galli-Curci took farewell of the Metropolitan for the season as Rosina in "The Barber of Seville" on Wednesday evening, being ably assisted by Mario Chamlee as Almaviva and Giuseppe De Luca in the name-part. The remainder of the cast included Henriette Wakefield and Messrs. Didur and Malatesta. Mr. Papi conducted.

J. D.

"Aida" and "Lohengrin"

Princesses of Brabant, Egypt and Ethiopia published their griefs lyrically at the Metropolitan Friday, and were generously applauded for thus taking literally thousands of persons into their orchestrally accompanied confidences.

The dusky heroine of "Aida" in the afternoon added something to her usual height, but sang none the less effectively for it. Maria Müller, though new to her Metropolitan audience in this rôle, sang it with every indication of thorough routine and made good use of the opportunities which its airs afford for the display of the tonal charm of her voice. The Amneris of the afternoon was Marion Telva, rather better vocally than dramatically. Laura Robertson, as the Priestess, supplied the third woman's voice of the afternoon.

Male members of the "Aida" cast were Giacomo Lauri-Volpi, whose Radames lacked nothing in vigor or volume; Giuseppe Danise, José Mardones, Angelo Bada and William Gustafson, all of them familiar and satisfying interpreters of their rôles. Tullio Serafin conducted with his accustomed energy.

The evening "Lohengrin" was distinguished from earlier performances by a first assumption of the part of Elsa by Nanny Larsen-Todsen, and by the return to the company of Friedrich Schorr, who appeared as Telramund. The soprano gave Elsa a character verging on the heroic, rather than that of the too-cooing dove, both in her singing and her acting. It was an effective impersonation, if not an altogether traditional one. Schorr's beautiful baritone voice made every bar of Telramund's music sound gratefully vocal. There was some superb singing also of Karin Branzell as Ortrud, and Michael Bohnen was an imposing and resonant King Henry. Curt Taucher sang his seasonal farewell as Lohengrin, and acted with his customary earnestness and good routine. Lawrence Tibbett was all Wagner's Herald should be—a resonant voice.

Artur Bodanzky conducted a performance which had many individual good qualities, but which was not any too highly charged with vitality in orchestra and ensemble.

L. B. P.

A "Tosca" Celebration

Though nobody's wig came off, "Tosca" thrill-hunters had their usual good time at the Metropolitan Saturday afternoon when the Puccini musical melodrama was given a highly heated performance by three of the company's most popular artists, Maria Jeritza, Antonio Scotti and Edward Johnson. For Mme. Jeritza,

this was her season's farewell to the subscribers, though a special Wagner matinée was still ahead for her. For Johnson, this was only his second appearance as Cavaradossi at the Metropolitan, the earlier one having occurred more than four years ago. For Scotti it was—but, then, no one in the world can count that high. Others in the cast were Mary Bonetti and Messrs. Ananian, Malatesta, Paltrinieri, Reschiglian and Picco, with the vitalizing Tullio Serafin helping the singers to give everyone present the highest possible degree of temperature. There were many recalls for the principals and by dint of much conspiring, Scotti and Johnson managed to leave the lovely Floria before the curtain alone, whereupon all the house thermometers were immediately put out of commission by the warmth of the demonstration.

B. B.

Changes in "Juive" Cast

Saturday evening's "La Juive" brought back Florence Easton to the rôle of Rachel, which she sang at Caruso's memorable last appearance in 1921, and in which she reappeared last year when the opera was taken off the shelf. Her upper tones peeled forth with a stirring chime, and she gave lavishly of her gifts of voice and style in the air "Il va venir," which is the soprano's most important lyric moment in Halévy's score. There was a change also in the part of the Princess, sung, and very well sung, indeed, on this occasion by Queen Mario, it being her first appearance in the part. There were, of course, the familiar thunderous plaudits for Giovanni Martinelli's climactic delivery of Eleazar's last act lament. The tenor was in particularly good voice. Max Altglass took over the rather thankless rôle of Leopold. Others in the cast were Léon Rothier, whose Cardinal is quite the best of his several pontifical characterizations, Arnold Gabor, Louis D'Angelo, James Wolfe and Paolo Ananian. The ballet exerted its usual charm. Louis Hasselmans conducted.

B. B.

Mme. Mero at Metropolitan

Sunday night's concert at the Metropolitan brought Yolando Mero, pianist, as guest soloist, in works of Liszt. There were vocal contributions by six artists. Mme. Mero was recalled numerous times after her forceful and individual playing of the "Hungarian Fantasy," which had much sparkling dexterity in passage work and variety of nuance and expression. The orchestral accompaniment, however, lacked spontaneity. The vocal part of the program included "Si la rigueur" from "La Juive" by Frederick Vajda, Micaela's Aria from "Carmen" by Laura Robertson, "O Paradiso" from "L'Africana" by Armand Tokatyan, the Song of the Evening Star from "Tannhäuser" and songs by Beethoven and Schubert, sung by Friedrich Schorr, the Air of the Queen from "Le Coq d'Or" by Thalia Sabanieeva, and "Mon Couer s'ouvre" from "Samson et Dalila" by Marion Telva. The orchestra, under Giuseppe Bamboschek, gave the Overture to "Fra Diavolo," Tchaikovsky's "Nutcracker" Suite and Johann Strauss' "Wine, Woman and Song" Waltz.

D. G.

Buck Pupils Give "Hour of Music"

Leslie Arnold, Alma Milstead, E. Boardman Sanchez and Adelaide de Loca gave "An Hour of Music with the Pupils of Dudley Buck" on the evening of Jan. 27, Miss de Loca substituting for Georgia Graves Service who was unable to appear because of illness. Numbers by Franz, Grieg, Schumann, Paulin, Hess, Bachelet, Donaudy Buzzi-Peccia Toselli Handel Hambleton, Mendelssohn, Shaw, Malashkin and Deppen made up the program. Elsie T. Cowen was at the piano. The hearers elicited every sign of enjoyment.

Thomas Secures Leave for American Tour

John Charles Thomas, American baritone, who is appearing under a two year contract at the Royal Opera in Brussels, cabled his manager, R. E. Johnston, that he has secured a release from the Opera for the months of January, February and March, 1927, which he will devote to a concert tour in the United States. Mr. Thomas will make his first appearance in Carnegie Hall early in January.

RAYMOND HUNTER

Bass-Baritone

Appces.

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JERSEY CITY Westminster Choral Soc., "Paradise Lost."

SPRINGFIELD, Mass., "Messiah."

ORANGE Community Choral Soc., "Messiah."

UTICA, N. Y., "Elijah."

RICHMOND, Va., "Olivet to Calvary."

BAYONNE Choral Soc., "Messiah."

VANDERBILT HOTEL, N. Y., Musicales.

* * * * *

Portland Press:

"His voice is of delightful quality and he sang with taste, skill and fine vocalization."

Louisville Post:

"Possesses a beautiful voice and sang with delightful enthusiasm."

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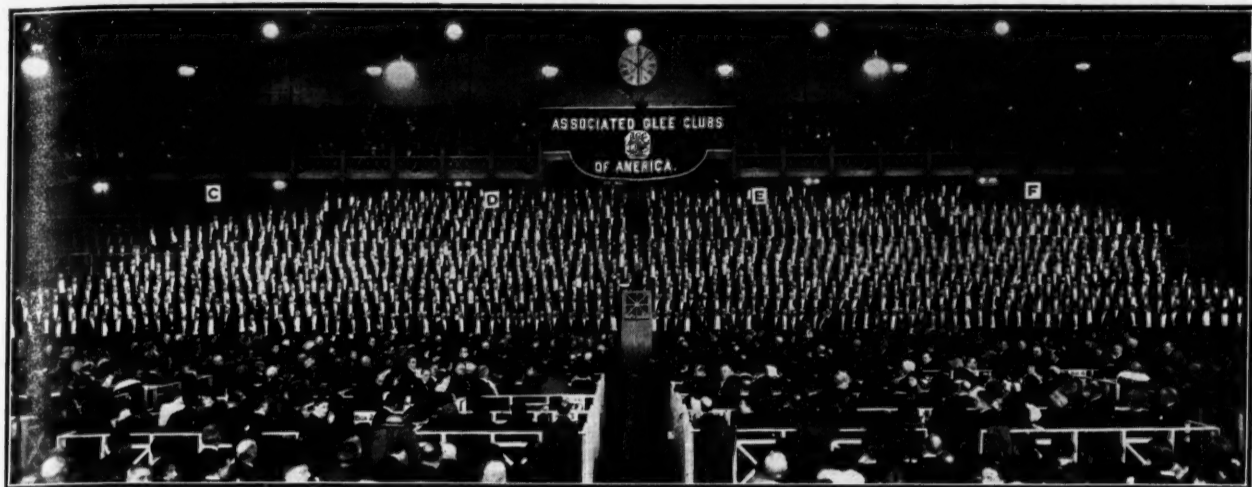
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Associated Glee Clubs Amend By-Laws



MASSED GLEE CLUBS JOIN IN CONCERT

View of the Large Body of Singers, Comprising Twenty-five Organizations From the Northeastern States, Which Were Heard Under the Baton of Walter Damrosch, in the Seventy-first Regiment Armory

IMPORTANT among the events of the annual meeting by the Associated Glee Clubs of America in New York on Feb. 6, which included a concert by massed clubs in the Seventy-first Regiment Armory, was a revision of the by-laws of the Association. By the terms of the amendments passed at the annual meeting, each district organization is to be represented among the national officers of the Association by a vice-president chosen by its component clubs and serving as the executive officer of the district. A minimum of five clubs in adjacent cities will constitute a district to be approved by the national association. Twenty-five per cent of the association dues from the clubs within a district is to be refunded by the national organization to the district organization to be used for the latter's expenses.

It is expected that the plan of district representation will stimulate further joint musical activities, such as those already carried on by the metropolitan district, the northern New Jersey clubs and the Baltimore-Washington group. An announcement says it is hoped the glee clubs of the country will eventually be linked up in subdivisions of the national association. The next largest unit will be the department, similar to the northeastern department already organized, then the district, and finally the individual club.

Another unusual feature of the convention was the presence of representatives of widely-scattered clubs. For the first time the metropolitan district clubs had invited choruses from a considerable distance to participate in the joint concert. These outlying choruses included clubs from Baltimore, Wilkes-Barre,

New Haven, Hartford, Kingston and Buffalo. In addition, some 125 clubs were invited to send representatives to the annual meeting. The wide acceptance of this invitation showed the growing interest in the Association's work, it is stated.

Further expansion of such interest was made possible through the broadcasting of the concert by Station WEA and allied stations. Aside from the concert, with the chorus of 1200 male voices, conducted by Walter Damrosch and with Anna Fitzu as soloist, the high spot of the convention was the competition which, as previously reported, was won by the Concordia Society of Wilkes-Barre, conducted by Adolph Hansen. Only three points separated the winning club from that which received honorable mention—the Guido Chorus of Buffalo conducted by Seth Clark. The good will and satisfaction prevailing among the

competing clubs presaged an even greater participation in the next competition of the Association. Contests are projected for the Association's districts, as well as its departments.

At 10.30 p. m. on Feb. 6 at the Signal Corps Armory the annual smoker of the Association was held under the direction of Dr. Sigmund Spaeth, chairman of the concert committee. Arthur Kraft, Geoffrey O'Hara, the Ritz Quartet and others presented the program.

SCHONBERG'S MUSIC PLEASES MILWAUKEE

"Verklärte Nacht" Feature of Program Given by Stock's Men

By C. O. Skinrood

MILWAUKEE, Feb. 13.—One of the most unique concerts of the season was given by the Chicago Symphony, under the management of Margaret Rice. The feature of the concert was Schönberg's "Verklärte Nacht."

When the audience, however, looked for dissonance, it was pleasantly surprised in hearing a work of surpassing beauty, one which gave the Stock orchestra chance for its finest expression. It was the younger Schönberg's art which was revealed. The work is highly dramatic in parts and is notable for remarkable melody, for solo passages for the violin of exceptional merit, and for phrases of tender beauty also for the viola and the 'cello.

So impressed were Milwaukeeans with this composition that it will be demanded again on Mr. Stock's programs. After its ending, orchestra and leader were given an ovation.

Another feature of the program, which, however, suffered by being placed near the Schönberg work, was that of Charles Martin Loeffler, whose "La Bonne Chanson" has moments of inspiration and a number of beautiful effects. This work, too, will be demanded again.

Other works included Beethoven's Fifth Symphony and Tchaikovsky's "Nutcracker" Suite. In general, this was one of the choicest programs furnished by Mr. Stock in the entire season, and it aroused more comment than most of the other offerings.

Irish songs and favorite ballads given in encore brought cheers. Lauri Kennedy, cellist, assisted with obligato, and solo numbers from the works of Handel, Sammartini, Haydn, Popper and others. Edwin Schneider won highest praise for his skill at the piano. Edith M. Resch sponsored the concert.

GENEVIEVE M. TUCKER.

LOS ANGELES SEASON NOW AT HEIGHT

LOS ANGELES, Feb. 15.—Concert activities show the local season at its height. After the closing of the three weeks' San Carlo Opera season, recitals again are predominating. The Zoellner Quartet delighted with Mendelssohn's Op. 12 and Gretchaninoff's Op. 2, as well as four short pieces: Goossens' "By the Tarn," "Humming Bird" by Sarah Bragdon Coleman, "Sunrise Song" by Skilton, and Grainger's "Molly on the Shore."

Elly Ney was fêted as soloist at the Sunday afternoon popular concert of the Philharmonic Orchestra under Walter Henry Rothwell in the Tchaikovsky Piano Concerto. The program included "Till Eulenspiegel" by Richard Strauss,

the Overture to "The Marriage of Figaro," and the "Blue Danube" Waltz.

Adolf Tandler and his Little Symphony were heard in the second Saturday morning musicale, when Alfred Bain, French horn player, was soloist in the E Flat Major Concerto, No. 2, Op. 105, of Mozart. Ruth Reynolds, soprano, sang in "The Enchanted Flute" by Ravel and "Air des Larmes" from "Werther." Elgar's "Crown of India" Suite, which is not more than conventional music, had its local first performance. Wagner's "Siegfried Idyl" opened the concert. Mr. Bain, who is principal horn player with the Philharmonic Orchestra, played with lovely tone and remarkable technique.

Margaret Matzenauer, contralto, gave

a program of interest recently in Los Angeles.

Esther Dale, American soprano, has been a visitor here.

Maude Allan, dancer, is here for a vacation. She may give a program with the Philharmonic Orchestra.

BRUNO DAVID USSHER.

McCormack Draws Record Throng in San Antonio

SAN ANTONIO, TEXAS, Feb. 13.—A recital by John McCormack on Feb. 11, filled the Majestic Theater to standing room, with hundreds turned away. The seat sale was unprecedented here for a single artist. Mr. McCormack sang works by Handel, Vinci, César Franck and Rachmaninoff. He was particularly charming in a song by Donaudy, and least successful in Negro spirituals.



UNRESTRICTED CRITICAL PRAISE STILL FOLLOWS

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"Nothing more dramatic has been seen upon the concert platforms of Boston for a long time. Never has a 'Carmen' put more abandon, more of reckless allure, or impudence into this music. Her voice is of lovely quality, more, she seems able to use it in the service of any mood whatsoever, without doing violence to it, or departing from the range of good vocal technic."—A. H. M., BOSTON EVE. TRANSCRIPT, NOV. 19, 1925.

"Used her powerful rich voice with skill. Aroused unusual attention."

—W. J. HENDERSON, N. Y. SUN, NOV. 11, 1925

"Delighted a large audience with her lovely voice, good diction and intelligence."

GRENA BENNETT, NEW YORK AMERICAN, NOV. 11, 1925

"I desire publicly to thank GRACE LESLIE for one of the most enjoyable recitals I have listened to this season. She has all the best qualities that comprise the artistic equipment, a beautiful, resonant, finely-schooled contralto. She handled the big 'Prophete' aria with its difficult coloratura finale (usually cut by other contraltos) like a genuine virtuosa. After this was an exhibition of the purest bel canto. What more can one want?"

HERMAN DEVRIES, CHICAGO EVE. AMERICAN, DEC. 14, 1925

"Made a tremendous hit. She has a voice of gorgeous quality and a wealth of vocal resource at her command. She sang long sustained phrases of the taxing music with consummate artistry, and a flair of the dramatic element that won her a flattering ovation."—BUFFALO COURIER, FEB. 2, 1926.

Management: HAENSEL & JONES, Aeolian Hall, N. Y.

"A voice of unusual character—suggesting at times a Mezzo-Contralto, yet had a brilliant high range with a facility in runs like a Coloratura Soprano."—KARLTON HACKETT, CHICAGO EVE. POST, Dec. 14, 1925.

Fruitful Experiments in Color-Music Quicken Dreams of New and Vital Dimensional Force in Creative Art

[Continued from page 3]

of the film is controlled by special foot-pedal rheostats at the keyboard of the instrument (which looks very much like the console of an organ), while the dimness or brightness of the lamp is hand-controlled by another rheostat of peculiar design. The colors are, as usual, projected on a white screen. Her colors are, of course, arbitrary, depending upon what she feels in any given composition. It is interesting to note that she is a concert pianist by profession; and that she has played her instrument in Philadelphia.

The Clavilux in New York

Early in January, 1926, Leopold Stokowski and Thomas Wilfred made public to an audience in Carnegie Hall, New York, the result of their first joint experiments in the combination of music and mobile color-form. Mr. Stokowski led the Philadelphia Orchestra in Rimsky-Korsakoff's symphonic suite "Schéhérazade," while Mr. Wilfred played an accompaniment in moving form and color, by means of his Clavilux instrument, upon a large white screen erected in front of the orchestra. Mr. Wilfred had devised color-form motifs for several of the musical themes, but did not claim to do more than follow the general mood of each of the four movements of the suite. His forms comprised both abstract designs and pictorial subjects.

For the first movement, "Sinbad's Ship," his basic form was a very real but rather dim sea-landscape with rolling billows, upon which he superimposed various other themes, such as the pattern of ominously whirling red triangles used for the "Sultan" motif. For the second, "The Tale of the Kalender Prince," he employed a basic form that struck one as writhing and paradoxically-plastic steel structures, upon which he flashed floods of red in rhythm with the trumpet fanfare and its later developments. For the third, "The Young Prince and Young Princess," a very abstract representation of a forest served as foundation; but this movement was dark and uncolorful in the extreme, due perhaps to the presence of a dark blue luminosity back of the screen which came from the orchestra's lights. The small indefinitely-shaped light-figures probably intended to suggest the Prince and the Princess, were not convincing. The fourth movement, "Festival at Bagdad and the Wreck of Sinbad's Ship," contained several color-form themes, the chief of which was an orientally-tinted *melée* suggesting jewels and fantastic clouds.

This persisted throughout most of the movement and served as background for

a theme of blue, later white, figures dancing lightly after one another into space in time with the festival motif; for another which seemed to represent great blue-green waves whelming the festal city; and for the final climax, which revealed amid effective flashes of red, the rolling sea of the first movement bounded by threatening rocks. The climax culminated in an explosion of color, then lapsed into the "Wave" and the "Sea" light-themes, and the whole ended with the winged-sphere motif of *Schéhérazade* herself, which had been used as an introduction to each of the other movements as in the score.

Alexander Scriabin wrote a symphonic poem, "Prometheus," for orchestra and Rimington's color-organ, which was given as written in New York—at Carnegie Hall also, I believe—on May 20, 1915. The combination does not seem to have been successful, although a duplicate of Rimington's instrument was provided.

Still Experimental

In summary of the experiments in combining music and color, one is forced to say that none of them has really been successful. Prior to the Stokowski-Wilfred experiment, none of the experimenters had employed form with their mobile colors; yet form is obviously an indispensable factor if moving color is to interpret fully the diverse melodies, harmonies and rhythms of music. Another basic difficulty lies in the unavoidable arbitrariness of any interpretation of a specific sound as a specific color, or of a specific melody as a specific form or line-movement.

Rhythmically, music and mobile color-form can be combined; but as yet no rational objective relationship has been established between the other two analogous factors of melody and form, harmony and color. The Stokowski-Wilfred experiment seems to have partially succeeded because the color-form interpretation was frankly personal; and it is quite possible that a composite art of color-music, like the "bastard art" of opera, may evolve from this beginning. A better rhythmic coordination between the motion on the screen and the rhythms in the orchestra would add greatly to the combined effect of such an aesthetic marriage.

It is difficult to understand how Rimington and his successors could spread one octave of color over several octaves of sound and justify themselves scientifically for the procedure. However, there seems a certain sense in relating colors and sounds on the basis of their respective vibrational rates, and future experiments may reveal more clearly an actual relation between them.

More Sensitive Than Eye

There is a slight justification in considering the relatively rapid vibrational rates of colors as overtones of the slower rates of sound. We know from photography (photographic plates are made that are far more sensitive than the human eye) that the invisible spectrum extends at least three or four times farther than the visible violet end, and quite a distance farther below the visible red end into heat and radio waves. We also know that the violet end of the spectrum begins to yield a sensation of red, as though a new octave of color commenced there and extended into the ultra-violet region with perhaps others beyond it; and we know from researches made during the war that under certain conditions the human eye can perceive infra-red colors to some extent. Dr. Walter Kilner's researches on the human aura with the aid of a dicyanin screen seem to have shown that the eye may be rendered sensitive to ultra-violet colors by chemical means.

Presumably, we may some day expect, with the aid of chemical screens, to have several octaves of color available for combination with the existing octaves of sound. The healthiest development of a genuine color-music, however, would seem to depend on the discovery of a form of energy that will generate sounds and colors, or sounds and forms, simultaneously. The versatile audion bulb may be pressed into this service in some

form or another, and may yield the desired result. Or the well known physics experiment, in which a resined bow rubbed against the edge of a brass plate, produces sound-forms in sand particles scattered on the surface, may furnish the key. And then again, the field of color-music may prove to be artistically barren, to be ultimately abandoned by the dreamers of the race.

Synthesized Form, Color and Motion

Although he is an American painter of some note, the work of Van Deering Perrine in the development of an art of mobile color-form, is but little known. Yet, during the past twenty years, he has built several instruments for the playing of color-forms. Mechanically speaking, they were rather crude affairs; in front of an electric lamp were passed two films of architects' transparency which moved at right angles to each other, unrolling from and rolling onto wooden spools. On each film was painted various colored forms—triangles, circles, cubes, etc.—so that when the two films passed before the light the superimposition of the two sets of forms gave rise to strange and often beautiful mergings. His work with light in the past few years, however, has been confined mainly to his paintings, many of which are almost pure studies in color and form, even though they have a landscape or sunlit water as basis.

Claude Bragdon is well known as the author of several unique books dealing with the fourth dimension, architecture, etc., and as a designer of stage settings; but it is not so generally known that he has been interested in the advent of an art of mobile color-form for many years.

[Continued on next page]

RIDER-KELSEY

SOPRANO

Critics Unanimous in Their Praise of Her New York Recital

NEW YORK TELEGRAM, Dec. 8, 1925.

"The audience that welcomed her return heard singing that can be freely praised."

"Madame Rider-Kelsey's voice has stood bravely the test of the years, and her phrasing, her skill in nuance, her knowledge of style, and the general authority of her performance stamp her singing as of a kind whose rareness in these days we realize with a special poignancy whenever anyone comes along that can still remind us of older and better vocal ways."

"It was an eminently worth-while recital, and Madame Rider-Kelsey is welcome back to the company of public singers."

Personal Address

135 East 50th Street, New York City
Phone Plaza 2601

Concert Management Arthur Judson

Steinway Hall
New York City

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Philadelphia



Photo by Strauss Peyton

EUROPEAN TOUR, SPRING 1926

AMERICAN SEASON 1926-27 NOW BOOKING

"His proclamation of 'La Cathedral Engloutie' surpasses any other performance of the piece one can recall."
—NEW YORK TELEGRAM, October, 1925.

"Fingers of steel and velvet compass a formidable technique, but this is simply an instrument for projecting a music peculiarly tingling and alive."
—Richard L. Stokes in ST. LOUIS POST-DISPATCH, November, 1925.

SCHMITZ

"E. Robert Schmitz is the most versatile and adventuresome good pianist before the American public. His virtuoso technique in the grand manner, his exhilarating rhythm, and his extraordinarily varied understanding of style make him a most satisfying interpreter of the old composers and, among the moderns, a musical prestidigitator."
—Alexander Fried in the SAN FRANCISCO CHRONICLE, Jan. 2, 1926.

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Glowing Art of Light Opens Field to Innovators in a Novel Medium

[Continued from preceding page]

In pursuit of this interest in the past, he built and experimented with an instrument he called the Luxorgan (light-organ). It consisted of a large sheet of tin, in which were cut various designs. These designs were ornamental motifs, geometrically based on the plane projections of fourth-dimensioned solids. Behind each of the designs or sets of designs were colored lamps, which were controlled from a color keyboard; and the designs themselves were colored with transparencies or gelatins. The player was limited, however, to illuminating portions of the apparatus successively or simultaneously. . . .

From Mr. Bragdon's books one gathers that he would like to see a large rose-window effect, within which colors and hypergeometrical forms rotated, moved in and out in perspective, and imperceptibly blended into each other as they changed. His general idea seems to be that the composer in the new time-art of form should base his compositions on the mathematics and geometrics which are the foundation of harmonious form-relationships in space and in four-dimensional "space-time."

Other Pioneers

There are vague reports of a color-form instrument with which S. MacDonald-Wright is experimenting in California. Not much is known of it at present; but as Mr. Wright is a painter of the Synchronist School, one assumes that his instrument will be designed to deal mainly with synchronist conceptions.

One of the chief figures in the development of mobile color-form is M. Luckiesh of the Nela Park Research Laboratories. Mr. Luckiesh has not only written several clear, authoritative, and not too technical books on light, color, visual illusions, etc., in which was predicted the advent of an art of mobile color. He has, with his co-workers, made available for everyone, excellent electric lamps, which are indispensable for experimentation in light and color; and, in collaboration with a Mr. Taylor, has built a color-instrument which projects kaleidoscopically-changing designs on a white screen. Rumor hath it that one of the Taylor-Luckiesh instruments is at present being used in color-musical experiments under the auspices of a large company in Rochester, N. Y.

However, Mr. Wilfred is the only experimenter in the art of mobile color-form who has been able to devote all his time to it. While he made a number of early experiments extending back twenty years or so, his first really playable instrument was installed about 1919-1920 in a laboratory established for the use of experimenters in mobile color-form. Shortly thereafter, he played his first portable instrument—a very heavy and bulky mechanism—at the Neighborhood Playhouse in New York for several weeks.

He has built several finer portable instruments since then, with one of which he tours the country every year, giving recitals. He has named his instrument the Clavilux (the "key to light"); and it is at present undoubtedly the finest mechanism available for the production of mobile light-forms. It makes possible the creation of an almost limitless variety of forms—abstract, pictorial, impressionistic, single, double, triple, multiple; and of great luminosity and purity of color.

Three-Dimensional Forms

These forms, played on a large white screen, have the unusual appearance of being three-dimensional; and their fluidity and powers of progressive metamorphosis are equally astonishing. The nature of their projection is such that they seem to be moving in space, not upon a flat surface. Often the forms take on symbolical appearances such as angelic figures or celestial crowns, and often they resemble definite subjects, such as steel structures, dancing fairies, precious stones, or forests. They have a peculiar property of externalizing, as though in a magic mirror, many of the fantastic images with which human imaginations are peopled; and it is very common to find that every individual sees something different in the same external color-form, or forms. Very often

people unconsciously give themselves away when they describe what they have seen! The systems of projection used in the instrument are kept secret.

Color in the Theater

There have been other dreamers of an art of mobile color-form who have contributed much to the actual creation of it; but space forces this article to deal only with those who have actually built instruments for the production of color-forms, or of color-music.

Nevertheless, mention should be made of Norman Geddes' conception of Dante's "Paradiso" on a grand scale, as drama woven with moving forms and colors and non-musical sounds; and of the work of Robert Edmond Jones, Lee Simonson, Gordon Craig and others in designing and lighting for the stage. Stage electricians, although not often credited, have added their bit in the construction of special lighting apparatus and sometimes in the actual lighting of productions. A professor of physics, too, has recently built and played a color-form instrument which projects forms similar to those of the Clavilux.

Much has been done in the creation of a genuine art of mobile color-form; much remains to be done. One would like to know that amateurs all over the country were spending as much time building and experimenting with color-form projectors as they now spend assembling radio apparatus. One wishes that Clavilux instruments, the most perfect thus far, were as available as pianos, that the hundreds of artists now perforce chained to a static canvas and a small brush might find expression for the movement and the all-sided three-dimensionality which they more or less vainly seek to synthesize in their cubistic, impressionistic, dadaistic—sometimes bolshevistic!—paintings. Many of them long for the movement of music in form, in color.

One wonders what other composers—sculptors, musicians, painters—would achieve with the Clavilux with their heritage of centuries of experiment with the organization of material in space, on a plane, and in time, respectively; and why only Wilfred's compositions have appeared in his recitals during the five years he and his instrument have been before the public. If he would now make his instrument the chief protagonist in a new art, he must call in these creators in form to compose upon it; an art must have many creators to minister to it if it is to be a living vital force, for no single being can possibly compass all the divine fire of creation.

Choice of Structure

An interesting problem arises in composing for mobile color-forms: What compositional structure should be employed? One analogous to the symphonic or sonata form in music? One freely-built, like the tone poem in music? Or will colorformal compositions develop structures *sui generis*? The problem, however, is insoluble until many experiments by many composers have been carried on.

The earlier and more simple compositions for the Clavilux are to me of better construction than the later and more complex creations. With the increase in complexity of the compositional material, the adoption of an analogue to the symphonic form of music would be better for the development of the art than the avoidance of any real compositional structure; although ultimately it is certain that color-form will evolve its own structures, perhaps widely different from those of music. Man has never been called upon before to deal aesthetically with plastic three-dimensioned forms moving in time; but just as Euclidean geometry gave us the key to three-dimensional space, so should four-dimensional geometry give us the key to space-time with its fourth dimension time. Claude Bragdon's previously mentioned ideas of basing color-form compositions on mathematical curves—perhaps Hambridge's dynamic symmetry "spiral of growth"—ought to be of great value in working out highly-plastic kinematic material.

A more complete control of the motion of color-forms, both as to speed and as to direction, is greatly needed. For in-

[Continued on page 34]

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THE NEW YORK HERALD

FRIDAY, OCTOBER 6, 1922

Ukrainians Sing Impressively in Opening Concert

By W. J. HENDERSON.

The first concert of the Ukrainian National Chorus, brought to this country by Max Rabinoff, took place last evening in Carnegie Hall.

As to the value of the concert there could have been but one opinion, to wit, that it was an exhibition of intensely characteristic choral singing, distinguished by strongly marked racial traits and by an art as singular as it was compelling.

The dynamics were extraordinary. The sudden fortes struck like blows. The swells were like the heave of the deep sea. The diminishing chords at the ends of some numbers were magical.

New York Tribune

FRIDAY, OCTOBER 6, 1922

Ukrainian Choir A Marvel of Technical Skill

By H. E. Krehbiel

There is something akin to the miraculous in the perfection of precision which Mr. Koshez has imparted to his choir, and something thrilling in its responsiveness to his wishes. Yesterday's concert, however, was worth all the money that the audience paid for it and all the enthusiasm which they lavished upon it.

THE MORNING TELEGRAPH

FRIDAY, OCTOBER 6,

UKRAINIAN CHORUS LIKE HUMAN ORGAN

National Singing Organization As-
tounds Carnegie Hall Audience
With Orchestral Harmony

ALEXANDER KOSHETZ DIRECTS

The term "chorus" scarcely applies to this body of singers composed of twenty-five male and fifteen feminine voices, for as they reproduce in sound the various instruments of an orchestra—violins, violas, bass viols and flutes—the effect is more like a great human organ with a consummate musician operating the keys.

The most amazing and beautiful singing heard in
A human symphony orchestra.—N. Y. Evening Post
Ukrainian chorus like human pipe organ.—N. Y.

The praise that preceded the chorus from all the music centres of Europe seemed excessive until one heard it, until one saw Alexander Koshetz with his extraordinarily living hands mold the sounds as a sculptor molds the pliant clay. Here was that noblest and austere and most stringently



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heard in the memory of middle aged men.—N. Y. Sun.

ening Post.

.—N. Y. Morning Telegraph.



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moral thing in the world—perfection. The chorus is a human organ, an instrument of incomparable precision and of incomparable expressiveness. It can rustle like the leaves of a forest; it can be as lyrical as a lark at dawn; it can be as sonorous as thunder over mountains.

—*The Nation.*

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stic attraction write or wire your date reservations.

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CRITIQUES

Boston:

For once the praise of the passionate press agent seemed reasonable, even cool. . . . Seldom, if ever, have we heard a chorus so musically controlled—a rhythmic sense that accomplished singers might envy. . . . *Philip Hale, Herald.*

Chicago:

The Ukrainians came to Orchestra Hall last night. They sang. They will come again and sing or else business will have ceased to supply Chicago lovers of music with what they demand en masse. . . . *Evening Journal.*

Philadelphia:

Of the twenty numbers which the chorus sang, it would be difficult to pick out those of superlative excellence, or rather it would be difficult to select those which did not have this quality. . . . *Public Ledger.*

Washington:

It is a thrilling experience to hear it and one comes away marvelling at the things which may be accomplished with the human voice. . . . *Times.*

Pittsburgh:

Alexander Koshetz brought his thrilling body of singers called Ukrainian National Chorus, to show us what choral music might be. And show us they did and the town is still talking about it. We have had other virtuosi organizations, but these people from Ukraina vocalized circles all around the other choruses. . . . *Harvey B. Gaul, Post.*

Youngstown:

I have heard famous church and cathedral choirs, the two finest opera choruses in the world and the several celebrated concert choruses of recent years, but the singing of the Ukrainian National Chorus is marvelously unique. . . . *Walter E. Koons, Telegram.*

Detroit:

Wonderful organ effects were produced and once when the sopranos were singing alone, the tone resembled that of a choir of violins. . . . *News.*

Kansas City:

Until he has heard the Ukrainians, no one has the faintest idea what "color" means when applied to choral singing. No orchestra could be more responsive and no organ could produce crescendos and decrescendos more evenly. . . . *Times.*

Denver:

Surely, Denver never heard a more wonderful chorus—each singer a genuine artist—and, in ensemble, absolutely faultless. . . . *Mary Lee Read, Times.*

Salt Lake City:

As an exemplification of all that the centuries have developed in the art, power and beauty of choral singing, the Ukrainian National Chorus presented at the Salt Lake Tabernacle last night the most complete revelation that has yet come to the music lovers fortunate enough to be present. . . . *Salt Lake Tribune.*

San Francisco:

Nothing like the singing of this chorus has ever been heard here to my knowledge. It is incomparable. . . . *Chas. Woodman, Call and Post.*

Atlanta:

At moments the music was as soft as though each of the forty singers were crooning to a bundle in his arms. At others it rose to a mighty shout, as full of the joy of living as a Russian dance. . . . *Angus Perkerson, Journal.*

Nashville:

One could hear the sound of many violins, the sweep of harp strings, the low, sustained tones of bassoons—what sudden outbursts, only to die away on the instant to a mere shadow of sound. . . . *Alvin S. Wiggers, Tennessean.*

Memphis:

The Ukrainian National Chorus has been designated as a human symphony orchestra, an organ. Both terms, taken together, will give as fair an impression as any of this unique and remarkable ensemble. . . . *Babbette M. Becker, Commercial Appeal.*

Dallas:

Dallas has heard fine chorus work. Dallas has heard chorus singing unaccompanied. But never before has a Dallas audience listened to a mixed chorus which sounded like the ebbing and swelling of a single instrument . . . such perfect harmony that it seemed scarcely possible that the ear was hearing aright. . . . *Chancey C. Brown, Morning News.*

St. Louis:

It was difficult many times not to believe that a finished orchestral concert was being given, so rich and lovely was the volume of tone produced. . . . *Globe Democrat.*



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NEW YORK, FEBRUARY 20, 1926

THE MUSICAL PUBLIC

CERTAIN phrases have so elastic an application that their meaning may shrink or expand according to the context, and the reader may see a different meaning than the one intended by the writer. Such a phrase is "the musical public." It is ambiguous and indefinite, but we continue to use it because it is convenient and because there is no phrase more precise to take its place.

We cannot divide "the musical public" into strict categories of "the opera public," "the orchestra public" and "the recital public" because the interest of the average patron of music is directed at all three types of performance. The number of those who enjoy one type of music exclusively is so small that it is negligible. Yet we are in the habit of speaking of these categories as though they actually existed, when as a matter of fact they are inter-related to such a degree that no sharp lines of cleavage can be drawn.

No accurate statistical estimate has ever been made of the numbers of "the musical public" as distinguished from the public in general. Appreciation of music knows no social classifications. The poor man who can afford to attend only a few performances of music in a year may be as ardent a devotee as the wealthy man, who spends night after night in the opera house and the concert hall. The amount of money expended on music in the United States during a season is an index of the general prosperity of the country, but by no study of this total sum can there be evolved a formula on a per capita basis to indicate the actual percentage of music lovers in the entire population.

Estimates of this percentage vary according to

the optimistic or pessimistic view of the person who hazards the guess. As a matter of fact, "the musical public" is practically coterminous, in its broadest sense, with "the general public," for there are relatively few families of which one member at least is not interested in music, either as a student or as an auditor.

FLUTE AND VOICE

IT is an odd fact that the coloratura singer almost invariably is given all the credit for the successful negotiation of an aria with flute obbligato, while the flutist is casually dismissed as a useful collaborator who deserves no special credit for having performed a neat and workmanlike piece of routine playing. Auditors usually reserve all their admiration for the technical skill and clear tones of the vocalist, and take it as a matter of course that the flute player, acting as a mere pacemaker, should blow tones of crystalline clarity and perfect pitch.

This injustice to the flutist is based on the mistaken, and at first thought quite natural, impression that it is more difficult to sing trills, roulades and chromatic cadenzas than it is to play them on the flute. This is true only to the extent that the mediocre flutist can play these fioriture more acceptably than a mediocre vocalist can sing them. But it requires an artist on the flute to match a great coloratura singer. The reason for this is discussed by Louis Fleury in "The Chesterian."

"Both the singer and the flutist," he writes, "have the same difficulties to overcome, and they are met by the same means. It is common knowledge that the art of breathing is at the root of all the velleity of a singer's interpretations; the same applies to the flutist. Nothing is more erroneous than to imagine that the flutist breathes only when he is forced to by physical necessity. On the contrary, he should seize every opportunity to do so, not only to acquire a reserve of breath, or to avoid the disagreeable noise produced by too rapid or too deep inhalation, but because breathing is the best way of marking the musical phrase.

"An exaggerated vibrato, a lack of evenness of tone, or an irregular crescendo and decrescendo are brought about in a similar manner both by the flutist and by the singer. Like the indifferent singer, the defective flutist confuses the tremolo with the vibrato; he breathes at random, fills his lungs to their fullest extent and entirely deflates them afterward. Uncontrolled breathing is unequal, and comes, as it were, in big waves instead of flowing like a limpid stream. Those involuntary nuances prevent the flutist from attempting the real nuances required by the music. In short, the highest compliment that one could pay to a flutist is that his instrument sings like a beautiful voice, and one of the greatest recommendations of a singer is that she rivals in perfection a well-played instrument."

Mr. Fleury then proceeds to point out the large amount of material available for flute and voice—material which is neglected by singers, who seem to prefer to employ only a few familiar arias. "Here, as in all things musical," he says, "Bach was a great inventor. If the mad scene from 'Lucia' enjoys a wider popularity than 'Süsser Trost,' it is generally agreed that in composing a duet for the voice and the flute Donizetti had not only invented nothing new, but had simply adopted a charming musical form that Bach had from the outset raised to its highest pitch of perfection.

"It might be thought that the soprano voice is the rule in Bach's arias with the flute. This is not so. Of the thirty-five cantatas containing a part with flute obbligato, with or without the addition of other instruments, I have come across only nine arias for soprano. There are eight arias for contralto, twelve for tenor and five for bass. If we add to this list the numerous arias with flute obbligato from the different 'Passions' (that of the 'St. John Passion' being deservedly the most popular), we are amazed at their wealth of invention and diversity of effects."

ORCHESTRAL concerts for children, as maintained in New York and other cities in the United States, are a very important factor in solving the problem of building audiences to keep pace with the ever-increasing growth of musical activities. It is not enough that one generation of concert-goers be replaced by another of equal size, but the numbers of listeners must increase *pari passu* with the development of the performing side of the art.

Personalities



Pianist Sketches Executive

Among the souvenirs of Ernest Urchs, manager of the artists' department of Steinway & Sons, is a pencil sketch of himself made by Arthur Shattuck, pianist, at Montreux, Switzerland, last summer. Mr. Shattuck's skill in this medium has been disclosed on numerous occasions. The drawing was made during the annual visit of Mr. Urchs to European music centers.

Schönberg—In recognition of his contributions to modern music, Arnold Schönberg has been named an honorary member of the Academy of Santa Cecilia in Rome. The Austrian radical composer is at work upon several new chamber music and choral works.

Rolland—The sixtieth birthday anniversary of Romain Rolland, French author and musicologist, was observed recently. Many messages of congratulation poured in for the author of "Jean-Christophe" at his home in Geneva. Rolland was recently reported to be in a very precarious state of health.

Tcherepnin—Succeeding to the family heritage of his father, the son of Nikolai Tcherepnin, Russian composer, has extended his activities in this field in recent years. In addition to composing music which has been heard on ballet and orchestral programs, the younger Tcherepnin has recently made a concert tour, which included a program of his works, given in Vienna.

D'Indy—An incident which aroused considerable comment in Paris recently was Vincent d'Indy's denunciation of the proposal of the Chamber of Deputies to increase the salaries of its members nearly 200 per cent. The veteran composer, who will celebrate his seventy-fifth birthday anniversary on March 27, contended in a letter to the *Comœdia* that the taxes on French musicians are already so high that living costs were found exorbitant.

Heifetz—When interviewers besieged Jascha Heifetz after his return in concert to Vienna, for the first time since his *wunderkind* days, they asked the familiar question, "What music do your audiences like best?" He replied: "In Germany concertos, in America short numbers and in Japan lofty and serious pieces." He said also that he would make a European tour all this year, one of Australia next year, and the following season would return to America.

Rothafel—S. L. Rothafel has purchased Victor Herbert's entire personal library for the new Roxy Theater, now being erected in New York, and of which he will be the director. He acquired the music from Ella Herbert, daughter of the composer. The library contains not only Herbert's own melodies, but the symphonic scores, orchestrations and classic and light comedy music used by him during the many years he served as conductor of the leading orchestral organizations throughout the country.

Stanley—If you want to live the simple life, advises Helen Stanley, don't look for it in the country. The beauties of nature are a snare and a delusion in winter time, bought at an exorbitant price of time and patience. Up to the last snowstorm, Mme. Stanley was a fervent apostle of the wide-open spaces, but no longer, after spending two hours in a stalled train on the railroad, trying to reach home. Arrived there in the gloom of night, she was greeted by the vast, open spaces, but no taxi. Finally a truck was commandeered and Mme. Stanley, perched on some tottering bales of merchandise, rode the three miles in shivering state.

Point and Counterpoint

By Cantus Firmus, Jr.

Training



WHAT trials await the traveling artist only the biographers know. Sometimes they are too tender-hearted to tell the harrowing facts. Mapleson, in his memoirs, it is true, describes the touching antics of a cow, which by munching on the track delayed the course of opera, "Westward, Ho!" The modern diva, in her private drawing-room car, is not subjected to the annoyances of the ordinary wight. But here, too, a jolt over a boulder may spoil the equal temperament of a scale.

We are daily overwhelmed with stories of Close Shaves and Narrow Escapes which beset the musical fraternity in rushing from Dubuque to Dallas. Sometimes they are forced to get off and push; at other times a thrilling ride in a chartered airplane is inevitable.

The sad Odyssey of an opera artist just today reached us in the mail. It dampened the early hours of the morning considerably, for we have always had a sympathetic heart. The scene of the drama is a Mid-Western city:

"At the end of her last group she heard the ominous (sic!) whistle of the Express which was to take her to Chicago. There would be barely time to finish the last song and get on the train. The audience was so insistent in its applause that Mr. A—, under whose auspices the concert was given, telephoned the Station Master and asked if it would be possible to hold the train. They courteously said we will for ten minutes. So, after explaining to the public after her second encore that the train was being held and she must go, she was given a flying motor trip and arrived just in time."

Friendly

MISS Hysee: "I was encored three times, wasn't I?"

Jealous Rival: "Yes. The audience seemed to realize that you needed practice."

False Pretenses

AN English organist tells his pupils that after the word "Fine" in compositions should be placed \$10 to \$1,000 for foisting on a defenseless public.

C. W. B.

Error of Location

A VAUDEVILLE vocalist looking for a song was observed shaking his head dubiously over some music. His partner, the other half of the sketch, came along and wanted to know what he had found.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. **MUSICAL AMERICA** will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

"The Crown Diamonds"

Question Box Editor:

Are there other operatic settings entitled "The Crown Diamonds" besides that of Auber? Which is the oldest?

F. D. EVARTS.

Macon, Ga., Feb. 11, 1926.

At least two others, one by *Barbieri* given in Madrid in 1854, and one by *Romani* given in Florence in 1856. Auber's version had its premiere in 1841 at the *Paris Opéra-Comique*.

???

Varia

Question Box Editor:

1. In the Metropolitan Opera performances of *Lucia*, does the coloratura

always sing both first and second parts of the Mad Scene? 2. In which of the following soprano classifications does Rosa Ponselle belong, dramatic, coloratura or lyric?

A. C. W.

Ellenburg Depot, N. Y., Feb. 10, 1926.

1. Yes. 2. Rosa Ponselle is a dramatic soprano.

???

Marchesi and Marchesio

Question Box Editor:

To settle a discussion, will you tell me whether the late Mathilde Marchesi ever taught in the Naples Conservatory? "A" says she did and "B" says she did not.

G. T.

Boston, Feb. 12, 1926.

No, Marchesi never taught in Naples.

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BALTIMORE



"A" is probably confusing her with *Barbara Marchisio*. The mistake is frequently made.

???

Wagner's Geography

Question Box Editor:

Will you, if possible, clear my mind of a misunderstanding? In the first act of "*Tristan und Isolde*," *Brangäne* says: "Bluish strips are stretching along the West, etc." Now, I cannot understand how, if the ship were sailing from Ireland to Cornwall, land could appear in the West. Will you enlighten me?

J. BARTON.

Davenport, Iowa, Feb. 4, 1926.

Wagner's geography was at fault. As the ship was sailing a southeasterly course, it would have been quite impossible for "*Brangäne*" to have sighted land on the West.

???

Bayreuth and Salzburg

Question Box Editor:

I am going abroad this summer and wish to attend the festivals in Bayreuth and Salzburg. Will you let me know particulars concerning dates. Is it necessary to make reservations ahead?

E. A. N.

Hartford, Conn., Feb. 4, 1926.

There is no Bayreuth festival this

year but there will be one in 1927. The Salzburg festival runs from Aug. 6, to Aug. 30. It is wiser to book your seats ahead. Any steamship agency can give you definite information as to where to apply for tickets.

???

Training the Boy Voice

Question Box Editor:

I am fifteen and a half years old and have sung in a Jewish Synagogue since I was nine. I am now taking lessons in singing, but my teacher says my voice is about to change at any time? Do you believe so? One professor tells me that when a voice is about to change, no lessons should be taken until the voice is all changed. Kindly give me your personal advice.

J. D. D.

Norwich, Conn., Feb. 13, 1926.

If your voice is about to change you should not only stop lessons but stop singing altogether. There is no fixed time for a boy's voice to change. Sometimes it happens at the age of twelve, sometimes not until sixteen or even later. If you use your singing voice in any way during these years you will probably ruin it permanently. Only an authority on the subject could tell by hearing your voice after the change, whether it was sufficiently settled for you to resume your lessons.

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New York's Week of Concerts and Recitals

[Continued from page 11]

Mildred Dilling, harpist, who played numbers by Bach, Tournier, Renié and Leconte de Lisle. Charles E. Gallagher, bass, sang numbers by Verdi, Tchaikovsky and Verdi. Harold Land, baritone, sang with fine spirit the incidental solo in the "Hymn Before Action." E. A.

Bianca del Vecchio

Bianca del Vecchio, who gave a New York recital last season, appeared in a Town Hall piano program on the evening of Feb. 9. Beginning with Bach's chorale on "Wachet auf," and the Concerto in the Italian Style, Miss del Vecchio played two Scarlatti Sonatas and that in B Minor by Chopin, a Brahms Intermezzo and Rhapsodie and numbers of Ravel, Scriabin, Albeniz, and Liszt, the well known programmer.

Well equipped in the matter of finger technique, enabling her to play very rapidly indeed, and possessing a tone of more than average dimensions, Miss del Vecchio seemed to please her hearers exceedingly. One felt that interpretative powers and delicacy of phrasing were rather absent. W. S.

Mr. Whittington Plays

Dorsey Whittington, young American pianist and member of the faculty of the Institute of Musical Art, gave a recital in Aeolian Hall on Tuesday evening, Feb. 9. Mr. Whittington undeniably captured his audience by the taste and finish of his playing. His obvious sincerity and the wish to eclipse his own personality and project music unspoiled gained a friendly atmosphere for him at the very outset and enthusiasm was not slow in mounting to the point where encores were demanded in large quantities.

Mr. Whittington's program centered around the B Flat Minor Sonata of Chopin, which he played satisfyingly and which won the thrice-beloved C Sharp Minor Impromptu as encore. In a miscellaneous group of Romantics the Rondo from Weber's C Major Sonata and "Das Abends" from Schumann's "Phantasiestücke" were worthy of especial praise. "The One-Horse Sleigh" by Nathan Novick resembled Tchaikovsky's "Troika" somewhat except, of course, that there were two horses less. W. S.

Isidor Gorn's Second Recital

Having played once before this season in Aeolian Hall on Oct. 19, Isidor Gorn chose the Town Hall for his second piano recital on Feb. 10. His program contained Beethoven's E Flat Sonata, Op. 90; Schumann's "Papillons," a Chopin group (the F Sharp Impromptu, the B Flat Minor Scherzo, a Nocturne and two Preludes) Blanchet's "Eioub" and "Au Jardin du Vieux Serail," three numbers from Godowsky's "Java Suite" and the Bach-Busoni "Chaconne."

Mr. Gorn altered in no way the impressions left by his first appearance. His finger technic is dextrous and fleet, he has a good command of dynamics, and his tone is clear and plangent without hardness. His readings show artistic taste and a temperament more cerebral than emotional. His style, which is still in the formative stage, promises an interesting development. B. L. D.

Elizabeth Day in Début

Elizabeth Day, an American singer, who has had concert experience in Europe, made her American début on Feb. 10, in Aeolian Hall in a recital which had been postponed from Jan. 6, on account of illness. She was accompanied by Leo Podolsky in a program which opened with Falconieri's "Vezzasette e care" and transcriptions by Pietro Floridia of old Italian songs by Carissimi, Cesti and Peri.

Five lieder by Brahms, Schubert and Strauss were followed by a miscellaneous group, sung in French, Hebrew, Russian and Spanish: Honegger's "Automne" and "Les Cloches," Ravel's "Kadisch," Grechaninoff's "Cradle Song" and Joaquin Nin's "El Vito." The recital closed with a group in English: Deems Taylor's arrangement of "A May Day Carol," La Forge's "Hills," Carpenter's "May, the Maiden" and Hageman's "Me Company Along."

Miss Day's voice showed evidence of a recent cold and to this one may attribute its deficiencies in volume and color. The quality of tone was very

pleasing in mezza-voce utterance, but her full, open tones lacked resonance and firmness, while her pianissimos were always on the point of vanishing into silence. These limitations imposed an effect of monotone singing, which was, however, not without its charm. The singer has personal magnetism, and intelligent artistry was apparent in her readings. B. L. D.

Dilling-Christie

Mildred Dilling, harpist, and Grace Christie, danseuse, gave a joint recital Thursday evening, Feb. 11, in the Central Park Theater. Miss Dilling does better by the harp than the majority of her colleagues. She played with great technical skill and fine feeling numbers by Bach, Rameau, Renié, Sabel, Tournier, Granados. With Marjorie Scott at the piano she played the first movement from Renié's Concerto in C Minor which was well chosen to display her abilities. Miss Christie was first a water lily hurled through the gamut of wind and waves folding her tired petals at last in sleep, then a bubble, then the spirit of 1914, a Hindoo princess, a dodo bird, a peacock, a simpleton, a maiden yellow who lived to herself alone, Kate who longed to dance, and a seeker of a backbone—these last sketches done with Benda masks. There were Negro spirituals interpreted by Miss Christie and three Brahms waltzes, in which she was accompanied by Miss Dilling. Both entertainers won cordial applause. E. A.

Edwin Swain with Elshuco Trio

Edwin Swain, baritone, assisted the Elshuco Trio in Aeolian Hall on Feb. 12, at the fourth of the six subscription concerts which that organization is devoting to compositions of Franz Schubert this season. The generous time allotted to Mr. Swain virtually turned the concert into a song recital with an interlude of chamber music.

With Aurelio Giorni as accompanist, the singer opened the program with five lieder: "An die Musik," "Auf dem Wasser zu singen," "Gruppe aus dem Tartarus," "Der Leiermann" and "An Schwager Kronos." At his second appearance he sang "Der Wanderer," "Lachen und Weinen," "Der Doppelgänger," "Du bist die Ruh" and "Der Erlkönig." His readings were enjoyable for their artistic finish and restraint, though he repressed his tone unnecessarily and made such persistent use of mezza-voce as to blur many phrases. When fully released, his tone had admirable color and warmth.

For the instrumental interlude, William Kroll, Willem Willeke and Aurelio

Giorni gave a spirited and finely balanced performance of the B Flat Major Trio, Op. 99. B. L. D.

Winifred Young Cornish Recital

Winifred Young Cornish gave the first of her series of three piano recitals in the Town Hall on Feb. 13, with the assistance of Lynnwood Farnam at the organ. A rearrangement of the program was necessary because of the effect of the inclement weather on the pitch of the two instruments. Mr. Farnam was to have played the orchestral part of the first movement of Schumann's A Minor Concerto on the organ with Mrs. Cornish at the piano. This had to be abandoned, and the whole concerto will be played at the next concert. Instead Mr. Farnam played the second Andante from César Franck's "Pièce Symphonique" and a Toccata by Gigout, while Mrs. Cornish presented three numbers from Debussy's "Children's Corner." In her other pieces which included numbers by Rameau-MacDowell and Couperin (played en suite) Paganini-Liszt's "La Chasse"; an Adagio by Vivaldi, a Capriccio by Handel, and works by Paul Juon, Kreisler-Rachmaninoff and Florent Schmitt, with a number of extras. Mrs. Cornish revealed musicianship, a sympathetic touch and facile finger technic with finely executed gradations in dynamics. But her chief assets are the consummate artistry of her phrasing, her fine shading and her remarkable poise, unusual in a début appearance.

Mr. Farnam, who contributed the Pastorale of Roger-Ducasse, besides those pieces already mentioned, played in his usual masterly style. G. F. B.

Albertina Babst's Recital

A recital by Albertina Babst, soprano, in Aeolian Hall, on Saturday evening, Feb. 13, brought a program including coloratura arias and songs. Miss Babst elected to sing the Page's Song from "Huguenots," but her voice of fresh and rather poignant quality is not sufficiently well placed and technically sure for complete success in florid works. "Ah, fors'è lui," from "Traviata," also suffered from some insecurity of intonation. In her lieder groups, including works of Beethoven, Schubert, Brahms, Liszt, Strauss, Reger and several moderns she fared better. With some intensive work to rid her method of a disconcerting vibrato, the young singer shows possibilities for greater success in recital. She received cordial applause. Charles Gilbert Spross, who was an able accompanist, was represented by his song, "Spring Joy," in a group of works in English. R. M. K.

George Meader in Recital

It is about as far as a cry as could be conceived from the half-wit, Wenzel, of "The Bartered Bride," and Mime, in the "Ring," to song groups by Franz, Schubert, Schumann, Brahms and Strauss, and yet George Meader, tenor of the Metropolitan, made the transition without any apparent effort in Aeolian Hall, on the afternoon of Feb. 14.

Mr. Meader's work as a singer of songs is familiar. He was heard in a program in the Town Hall before he trod the boards of the opera house, and gave promise then of good things which followed. There is no need to dwell upon Mr. Meader's vocal limitations, but suffice it to say that he has made the most of that with which nature has endowed him, exhibiting a perfectly even scale and a voice under perfect control from bottom to top. With this he is enabled to project the moods of some of the world's greatest songs and this he did to the Queen's taste.

Beginning with "Comfort Ye," and "Every Valley," from "The Messiah," Mr. Meader confined himself to German masters. It was good to hear some of the songs of Franz once more, "Marie," for instance, and "Genesung," which latter had to be repeated. Schubert contributed comparatively unhackneyed songs, "Der Lindenbaum" and "Der Mühsenohne," from the former, and "Geisternähe" and "Auftrag," from the latter. There were four songs of Brahms and the final group was of two by Strauss and one each by Marx, Erich Wolff (not the "Mausfallen Sprüchlein," for a wonder!) and "Hoffnung," by Mattieson, to close with. In all of these Mr. Meader sang with finished art that left nothing whatever to be desired. To add any further criticism would be a work of supererogation. Celius Dougherty, at the piano, provided admirable accompaniments. J. A. H.

Jacques Thibaud Returns

Giving his first New York recital since 1923, Jacques Thibaud presented an admirably played program in Town Hall on Feb. 14, with Jules Godard as a capable collaborator at the piano. The French violinist was in complete command of his resources as virtuoso and as artist, and his readings were distinguished by the fine finish of a perfected style.

The recital began with Gabriel Fauré's A Major Sonata, substituted for the previously announced Brahms sonata. If the change disappointed some of the auditors, they did not allow regret to diminish their cordiality. Mr. Thibaud played the work with his characteristic blending of sensitive refinement and poetic warmth, bringing intuitive understanding to the interpretation of the composer's romantic moods. The tonal colors were delightfully shaded, and the

[Continued on page 25]



BEATRICE MACK

"MADE A MOST FAVORABLE IMPRESSION"
IN HER CHICAGO DEBUT RECITAL AT THE PLAYHOUSE

"A good voice, hers, and an intimate and ingratiating manner of conveying her mood to the audience. Her lieder were quite in the approved manner, and her songs in English were equally successful. She was lavishly applauded and bouqueted, and deserved it all."

—Edward Moore, *Chicago Tribune*, January 11, 1926.

"Her voice is a soprano with fresh timbre, not as yet entirely matured, but of firm texture and promising. There is plenty of range and volume, and it is under good control. She sang with appreciation for the music."

—Karleton Hackett, *Chicago Evening Post*, January 11, 1926.

"The voice, a pretty, limpid soprano, has evidently been carefully and intelligently schooled. It has carrying quality and a certain charm, best displayed in the Sibella 'Girometta,' which was sung in exquisite taste."

—Herman Devries, *Chicago American*, January 11, 1926.

"She captivated a large gathering by the charm of her person and the birdlike sweetness, fragility and grace of her song."

—Glenn Dillard Gunn, *Chicago Herald & Examiner*, January 11, 1926.

"... One of the most pleasing, fresh voices we have heard this season."

—Maurice Rosenfeld, *Daily News*, January 11, 1926.

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New York's Week of Concerts

[Continued from page 24]

emotional content was expressed with inerrant taste. Technical facility was always present as an element of strength, but was never obtruded.

Mr. Thibaud's virtuosic skill came properly to the fore in Corelli's "La Folia" variations. Even there it was not used for bravura display, but was subordinated to the beauty of tone and design. Kreisler's arrangement of a Mozart Rondo was delightful for its combination of grace and brilliance. Another change in the program replaced the Ysaye Sonata for violin alone with Salmon's arrangement of a Veracini sonata. The performance of this work was distinguished by the infinite delicacies of the Menuet and Gavotte played *con Sordino*, and the lovely legato tone in the Larghetto.

The closing group contained the "Havanaise" of Saint-Saëns, Debussy's "En Bateau" and "Minstrels" and the violinist's own transcription of a Spanish dance by Granados. B. L. D.

PONSELLE WINS PLAUDITS IN PROVIDENCE RECITAL

Metropolitan Soprano Appears After Absence of Five Years—Announce Schneider Lectures

By N. Bissell Pettis

PROVIDENCE, Feb. 13.—Rosa Ponselle, dramatic soprano of the Metropolitan Opera Company, assisted by Stuart Ross, pianist and accompanist, appeared in recital in the E. F. Albee Theater on the afternoon of Feb. 7, in the fourth concert in the Steinert series. An audience of more than 1500 was enthralled by the consummate art of the singer. Five years had elapsed since the last appearance of Miss Ponselle in Providence, under the same management, and the many who remembered the great beauty and wonderful promise of her voice at that time were vastly more enthusiastic at the revelation of her wondrous voice and vivid personality.

The artist's program included two arias from Verdi operas—"Pace, Pace" and "Ernani Involami," Italian, German and French songs, with a final group of four English numbers. Among her songs were "Träume" by Wagner; "Hymne Au Soleil" by Georges; "Tre Giorni che Nina" by Pergolesi; "Eros" by Grieg; "Wings of Night" by Watts, and the Lullaby of Scott.

Mr. Ross, as the accompanist to the singer, was eminently satisfying, the sympathetic quality of his work and the delightful accord of voice and piano being a telling feature in the success of the recital. Mr. Ross also played a group of solos in which he displayed a fine command of technic and a beautiful singing tone. Among his numbers were the Theme and Variations of Corelli-Ross; the Berceuse of Tchaikovsky; "Liebesfreud" by Kreisler; "Country Gardens" by Grainger, and "Pell Street" by Emerson Whithorne.

Hans Schneider will give a series of

ROCHESTER OPERA ENJOYED IN WINNIPEG



Rochester Opera Folks Visit Winnipeg Friends While on Tour. Left to Right: George Fleming Houston and Vladimir Rosing, Members of the Eastman School of Music Opera Company; Fred M. Gee, and J. J. Moncrieff

WINNIPEG, Feb. 13.—The Rochester American Opera Company recently gave four operatic performances in the Walker Theater. The productions were under the direction of Vladimir Rosing.

The operas, "Cavalleria Rusticana," "Pagliacci," "Rigoletto," "Pique Dame," "Carmen," "Boris Godounoff," "Eugen Onegin," "Martha" and "Faust," given wholly or in part, showed the singers from the Eastman School to have a wealth of talent. Public enthusiasm ran high pitch.

The casts included Mr. Rosing, Cecile Sherman, Brownie Peebles, Mary Silveira, Margaret Williamson, Edna Richardson, George Fleming Houston, Allan Burt, Philip Reep, Donald McGill, Charles Hedley. The conductor, Emanuel Balaaban, was always master of the situation.

Mr. Houston and Mr. Rosing in Winnipeg were the guests of Fred M. Gee, concert manager and accompanist, and J. J. Moncrieff, a leading amateur conductor of western Canada, who is also prominent in newspaper work.

informal talks on "Piano Music from Bach to Modern Times," illustrated by piano concertos played by students of the Schneider Piano School. The series begins on Feb. 17 and will extend over successive Wednesdays until April 7.

Richmond Enthusiastic Over Hollins

RICHMOND, VA., Feb. 13.—Alfred Hollins gave an organ recital in St. Marks Church before an exceptionally large audience. Dr. Hollins played several of his own compositions, among them his Intermezzo and "Triumphal March." Other numbers were by Wolstenhome, Weber, Bach and F. F. Harker.

L. F. GRUNER.

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Leading Artists Appear at Concerts in Chicago

[Continued from page 5]

ments were distinguished by the exquisite texture of her tone.

The Hawthorne Club, composed of employees of the Hawthorne works of the Western Electric Company, gave a program at Orchestra Hall Feb. 12, in which music was furnished by an excellent band under the leadership of Victor J. Grabel, and by combined men's and women's choruses, conducted by Frederick H. Pohlmann and by Paul E. Claxton. Henry M. Hobart, tenor, and Leo B. Landry, baritone, were the enjoyable soloists.

Chicagoans who like Negro music like it intensely, to judge from the recital of spirituals given in Orchestra Hall Feb. 10 by Paul Robeson and Lawrence Brown. The former has a fine bass-baritone voice. The latter appeared not only as a singer of refrains and responses in Mr. Robeson's songs, but accompanied him as well, and had arranged about half of the material included on the list. The audience applauded rapturously and with enough diligence to elicit extra music after five or six recalls at the end of a group. Mr. Robeson sings with sincerity, though without a great range of style. Mr. Brown's accompaniments and arrangements were equally pleasant.

Asks Remission of Duty on Carillon

WASHINGTON, Feb. 17.—Senator De- neen, of Illinois, has introduced a bill in the Senate remitting the import duty on a forty-two bell Carillon for St. Chrysostom's Episcopal Church, of Chicago. The bill was referred to the Committee on Finance.

ALFRED T. MARKS.

MARY MONCRIEFF.

Recent Comments on The Norfleet Trio's MATINEES for YOUNG PEOPLE



Never have we had a concert which gave such universal satisfaction as this. The members of the Trio are so gracious that they win the hearts of their audience, and so proficient in their art that they at once obtain the deepest appreciation from lovers of music. They gave the spirit of the music to the audience in a way that I have never seen equalled.—J. A. Merrill, President, State Normal School, Superior, Wis.

The eight hundred high school students present listened to every selection in an atmosphere where one could have heard the proverbial pin fall.—T. H. Garrett, Principal, Tubman High School, Augusta, Ga.

The concert was truly delightful and everyone, from grandmothers to small children, enjoyed it!—Agnes Miles, Principal, Agnes Miles Music School, Orange, N. J.

The audience was large in numbers and of unusual diversity, ranging from four to eighty-four years in age, and in opportunity, from the seventy children of the settlement schools who came as guests of the Faclton Club, to the most distinguished citizens of Peoria.

From the moment the Trio appeared, the audience felt the presence of what the Southern dailies used to call "de quality." This feeling soon deepened into a conviction that here indeed was rare quality and discriminating artistry in the selection of the program numbers, in the performance of them, and in the deportment of the artists.

The last fact deserves especial comment since the entire program was given without leaving the stage, indeed, without obtrusive movement, and the spell of the music held unbroken sway. This potent charm began to be projected during the opening remarks of Helen Norfleet, who proved to be mistress of the spoken word as well as of the keyboard. With the sure sense of the poet she chose her words and wove them together with delightful imagery, thus catching the fancy of her audience and revealing to them the mystic beauties of the music. The Norfleets far exceeded the rosiest expectations and everybody beamed with the joy of the experience.—Peoria Journal, Peoria, Ill.

Three appearances at the Lincoln School of Teachers' College, New York City.

I want to tell you how thoroughly pleased all our people were with the splendid concert which the Norfleet Trio gave here yesterday. It was appropriate in its selection, unusually fine in rendition, and the charming little discussions of the pieces of music and the men who had written them added much to the educational value and pleasure of the performance. We shall hope to have you with us again.—Otis Caldwell, Director of the Lincoln School of Teachers' College.

Your delightful program at our Assembly was much appreciated by all of us, and I feel that an expression of thanks is due you for this musical pleasure. I don't know anyone who knows the interesting things about music and how to say them to children better than you. Any school will be fortunate indeed to secure your Trio for such interesting and valuable material to contribute to their work in the appreciation of music.—Charles M. Kinney, Director of Department of Music, Lincoln School of Teachers' College.

After the third concert by the Norfleet Trio at Lincoln School on Wednesday morning, the expressions of the teachers were many and enthusiastic to the effect that "this was the best thing in music for children that the school has ever had!" Of course it was because there are none others in the Chamber Music field who know so well how to play for children.

I hope we shall be privileged to hear you many times again.—Satis N. Coleman, Teacher of Creative Music, Lincoln School of Teachers' College.

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First-Rate Composers Seen as Second-Rate Heroes



HE camel's back has been broken in the case of H. E. Wortham, writer for the London *Sackbut*, and the guilty straw is the play by Sacha Guitry based on the life of Mozart. Says Mr. Wortham, in part, in an article on "The Composer as Hero":

"When I read the other day that they had taken my Mozart's shape and manhood in vain, had made him the hero of a comedy with music and had cast a woman to impersonate him, it gave me something of a shock.

"It should not have done so. Wolfgang was obviously doomed to the foot-lights. The wonder is that he has escaped for so long. Within the past few years I have seen not a few of the immortals tread the boards. The unhappy Schubert has entertained me for a whole evening with his music and his preposterous ideas on the art of making love. Vague recollections of having seen a Beethoven caught in the clutch of stage circumstance stir in my brain. But perhaps my time-sense is playing me false and I am stealing the thunder which is still reposing in some theatrical manager's drawer.

"Certainly I have seen both these masters on the films—and Mendelssohn, too. He, I remember, walked under the apple-blossom to the strains of his 'Spring Song' whilst young women flitted about beneath the trees. A pretty spectacle, and Mendelssohn impressed us all with the perfect correctness of his behaviour. Then there was Chopin—not so good a man, yet more sinned against than sinning. His waltzes and mazurkas made an exotic background to our pity for him.

"Jolly Old" Bach

"Only one more must I mention—the august name of Johann Sebastian Bach, whom I once saw upon the stage. He took part in a ballet at Oxford and proved a jolly old fellow who was proof against the first pretty face that came along. Clearly, Mozart could not have escaped indefinitely the senile greediness of the present-day theater. And if he had to be turned into a spectacle—well, Yvonne Printemps' sparkling charm and the verve of Sacha Guitry—a compound of *crème Chantilly* and the *esprit gaulois*—are sworn foes of ennui. And Reynaldo Hahn, who has collaborated at the feast, has strong claims to be considered Venezuela's greatest composer. No despised honor. Did not Julius Caesar say that he would rather be the first man in an Alpine village than the second man in Rome? Clearly, Mozart might be in worse hands.

"It is not so much the fact of presentation I object to, as the underlying absurdity that vitiates these stage plays in which the composer is a man as well as a musician. He comes out as a feckless creature, the victim of unrequited or hopeless passion, without a thought in his head except to indite songs to his mistress' eyebrow. It is a libel on the worshipful company of musicians, the greater because it springs from flattery.

"The public has the idea that genius is a torment to its possessor, that the

artist suffers more than less favoured mortals. Some poetic justice of Nature secures this to compensate for the inequalities of mankind. And since suffering in the romantic atmosphere of the theater is synonymous with the things of our heart—your composer is shown as sadly in love and using his art to say the things that some morbid sense of inferiority prevents him from declaring openly. Take 'Mozart' for instance. Everyone knows that Wolfgang was a young man of keen sensibilities who took a perfectly natural delight in social intercourse, who was something of a dandy and liked to please. A young man not insusceptible to the charms of women, not beyond indulging, as he grew older, in occasional gallantries. What does this amount to? That he was very much like other men. Supposing he had been a successful stockbroker, or solicitor, no one would have ventured to say that he allowed his appetite or pleasure to influence his professional avoca-

tions. He would not have sold shares or drawn up deeds to the immortal glory of his love. But because he happens to be a servant of the austere art of music, he must pay its homage to bright eyes and empty heads. . . .

An Unworrying World

"The fact is that composers make second-rate heroes, and if it were not for the fact that their music is so useful a sauce to an otherwise second-rate play, the world would not worry about them. The poets, the painters, the sculptors can give them points at playing variations on the game of life and beat them every time. Yet, for some reason or other, the world has decided that musicians are a queer lot. It is a flattering delusion. Who would not prefer to be thought wicked rather than good; to be feared and envied rather than pitied? Nevertheless, it is, I fear, a delusion that dies before the touch of reality. . . .

"As I cast my eyes over the fields of music my analogy of our spring songsters attains the irrefragable strength based on the examples, and I was going to say the statistics, of history. Painters have been wild dogs before Gauguin, and the black sheep amongst the poets are too notorious to need mention. Yet, as I sit pondering on the private lives of our composers, I am hard put to it to find anything Byronic or Marlowesque, particularly in our own England. . . .

"A wider sweep which takes in all the great names leaves very little in the net. Bach, Haydn, Handel, Schumann—who has ever caught a breath of suspicion against any of them? . . . Schubert's heart, like his music, was of gold. The sphinx-like Brahms was a born bachelor. Beethoven, Wagner—enough. I do not want to prove that composers are indistinguishable from saints. It is sufficient to point out that they are not of the stuff of which romantic stage heroes are made. . . ."

HART HOUSE STRING QUARTET



Charles Aylett Photo

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SUCCESS

Hart House Organization Justifies an Excellent Reputation

The Hart House String Quartet, which gave a recital at Aeolian Hall last night, came with a reputation from Toronto. Their programme consisted of three quartets of widely diversified styles, and they emerged from the test with flying colors.

Their work hinged well together; it was individual yet cooperative. The tone was exceptionally good, and they had evolved a piano which they used with excellent effect.—*New York Times*.

Toronto Chamber Musicians Applauded at Aeolian Hall

The Canadian quartet introduced itself to New York with a performance that showed that the group is one of distinct merit. The four players seemed to have attained a thorough unity in spirit as well as in execution, and their playing was sensitive and expressive as well as skilled.—*New York Herald Tribune*.

As a string quartet should be, the Torontans are both a fused and an individualized ensemble. The tone of the quartet is warm, vivid, widely ranging, and finely graduated. Never does it obscure the design of the music; always it is quick with rhythmic life. As with one mind the

four instruments assimilate the music in hand; as with one spirit reciprocate each to each.—*Boston Evening Transcript* (H. T. Parker).

The visitors played with requisite piquancy and fancy, their interpretation was enchanting. They are serious musicians, who, as a quartet, have already acquired marked proficiency.—*Boston Herald* (Philip Hale).

They displayed smoothest ensemble work, splendid rhythmic vitality, individual excellence in solo passages, and a lyric fluency which was truly admirable. Emotion and expressiveness, passion and fire proceeded from a musicianly performance. A sharp biting incisiveness of attack, softly lustrous tone and brilliant and striking reading.—*Christian Science Monitor*.

Hart House Quartet Gives Fine Program

The performance of the Hart House String Quartet showed it to be an organization of notable excellence. They play with a contagious vigor and brilliance, in which are commingled delicacy of detail, admirable balance, and complete understanding and sympathy . . . backed by intelligence and inspiration. . . . Their interpretative viewpoint is both arresting and scholarly.—*Rochester Times-Union* (A. J. Warner).

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Salary of West Point Organist is Discussed in Washington

WASHINGTON, Feb. 13.—The salary of West Point's chapel organist, W. Mayer, was discussed in a hearing before a subcommittee of the House, in a consideration of appropriations for the War Department. An increase in Mr. Mayer's salary to \$3,800 is urged by the Military Academy. General Sladen and Colonel Timberlake, of the Academy, testified to the organist's valuable services. Due to his efforts, it was said, a fund is being raised to provide a larger organ for West Point.

Musical Arts School of California to Reopen in May

SAN FRANCISCO, Feb. 13.—Announcement is made of the reopening of the Master School of Musical Arts of California on May 20 for its second annual summer session under the direction of Lazar S. Samoiloff and the management of Alice Seckels. MARJORY M. FISHER.

American Singer Chosen to Dedicate Memorial Square in French Town



Rose des Rosiers, American Soprano, Photographed with Ex-President Poincaré of France (Center) and the Mayor of Apremont, After Her Address Dedicating Holyoke Square in the French Town

Rose des Rosiers returned to her home town, Holyoke, Mass., recently, after a sojourn of eighteen months in Europe where she had furthered her vocal studies and appeared as *Carmen* and *Thais*, and scored a triumph in a concert in the City Hall Auditorium. On this, her third program in Holyoke, given under the auspices of the Chamber of Commerce and the Holyoke Music Club, Miss des Rosiers, assisted by Scipione Guidi, concertmaster of the New York Philharmonic, and Charles Gilbert Spross, pianist and composer, sang an aria from "Iphigenia en Tauride," "O Patria Mia" from "Aida," "Te souvient-il du lumineux Voyage" from "Thais," and numbers by Martini, Widor, Decreux, Bachelet, Spross, Sharp, Curran and Campbell Tipton.

Miss des Rosiers was delegated to represent Belle Skinner at the dedication of Holyoke Square to Apremont-la-Forêt as a tribute to the soldier dead of Apremont. Raymond Poincaré, former President of France, and the Mayor of Apremont, are seen above with the soprano. So impressed by the perfect command of his language that Miss des Rosiers exhibited was the ex-President that he especially expressed the desire to be photographed with her.

Miss des Rosiers before sailing for Europe and since her return has been studying under A. Y. Cornell.

May Peterson Heard at Auburn College

AUBURN, N. Y., Feb. 15.—May Peterson, soprano, gave a delightful recital Saturday evening, Feb. 13, at Wells College, Aurora, N. Y. Many Auburn music lovers motored to Aurora for the event.

HARRY R. MELONE.

Honolulu Hears Levantine List

HONOLULU, Feb. 10.—A program of Levantine and other music, including songs for voice and instrument characteristic of six countries bordering upon the Holy Land, was given recently at

the parish house of the Central Union Church, for the benefit of the Near East Relief. The program included Armenian airs, played by a quartet arranged by Mrs. George P. Cooke; songs sung in Greek by Valentine Anastasopoulos, pupil of Arthur Hubbard of Boston and daughter of the Right Rev. Nestor Soussides, metropolitan of the Greek Orthodox Church of Boston, and He-

brew songs sung by Mrs. Atherton Richards, accompanied by Leona Crawford. There was also characteristic music by western composers, in which Mrs. Cooke, Judd Cooke, Bruce Johnson, Margaret Taylor Christiansen, Rose Marie Karelle, Florence Booco Johnson, Cecile Norton Winchester, Dr. Joseph Palma, and Ralph Julian MacBrayne took part.

C. F. GESSLER.

Boston Week Brings Orchestral and Recital Programs of Notable Interest

[Continued from page 1]

works. The Beethoven Symphony was played with tasteful simplicity.

Conductor and orchestra won an ovation for their admirable performance of Respighi's "Pines of Rome," a *tour de force* of musical characterization and of poetic conception. Respighi's orchestration possesses that shimmer, transparency and iridescence so characteristic of his symphonic compositions. The composer is a fascinating poet in orchestral tone color and in the manipulation of instrumental timbres.

The Boston Symphony gave its third supplementary Tuesday afternoon concert on Feb. 9, with Mr. Koussevitzky conducting the following program:

Prelude to "Die Meistersinger" . . . Wagner
Symphonic Poem, "Le Rouet
d'Orphale" . . . Saint-Saëns
Overture, "Romeo et Juliet" . . . Tchaikovsky
Symphony No. 1 . . . Brahms

The People's Symphony gave an interesting program at its fourteenth concert at the Hollis Street Theater on Sunday afternoon, Feb. 7. Stuart Mason conducted and Mieczyslaw Münz was the soloist. The program was as follows:

Overture "Ruy Blas" . . . Mendelssohn
Symphony No. 2 in B Flat Major,
Op. 21 . . . Chadwick
Piano Concerto in A Major . . . Liszt
Danse des Sylphes et Marche Hongroise from "La Damnation de Faust" . . . Berlioz

Mr. Mason played the Mendelssohn Overture with charm, and gave an effective reading of the Chadwick Symphony. He conducted with verve and brilliance the music of Berlioz, and gave a sympathetic accompaniment to the piano concerto, which Mr. Münz played with technical dash, brilliant bravura, and with fine regard for tonal beauty.

Choral Group Appears

The Handel and Haydn Society gave a miscellaneous program of choral works at its concert at Symphony Hall on Sunday afternoon, Feb. 7. The large chorus sang with its characteristic full-bodied tone of vibrant quality. It is still the choral body *par excellence*, singing with fervor and sensitiveness to the expert musicianly direction of Emil Mollenhauer. The soloist was Ernestine Schumann Heink, who endeared herself once more to her audience with her heartfelt, emotional singing and with her cordial personality. Miss Harde- man won success as violin soloist. Mr. Wille was able accompanist for singer and violinist.

The Fox-Burgin-Bedetti Trio played at Jordan Hall on Tuesday evening, Feb. 9. The program consisted of the Arensky Trio in D Minor, Beethoven's Variations on the song, "Ich bin der Schneider Kakadu," and Schumann's Trio in D Minor. Once more the three performers revealed their expert individual abilities and their perfection of

ensemble. The latter has reached a high degree of polish.

The Flonzaley Quartet gave its second subscription concert at Jordan Hall on Feb. 12. The program contained Beethoven's Quartet in G, Op. 18, No. 2; Karol Szymanowski's Quartet in C, Op. 37, and Schumann's Quartet in A Minor, Op. 41, No. 1. Szymanowski's Quartet, played for the first time at these concerts, did not make a strong impression. It is melodically and harmonically astringent, of a cerebral rather than emotional quality. The last movement is an ingenious experiment in polytonality. The movement concludes with the dominant and tonic chords, which appear with strange, startling freshness. As a whole the Quartet lacks the imaginative quality inherent in much of Szymanowski's music heard here before.

Myra Mortimer Returns

Myra Mortimer, contralto, gave a second Boston recital at Jordan Hall on Feb. 13, singing songs by Beethoven, Schubert, Wolf, and others. Miss Mortimer again disclosed those vocal virtues which contributed to the success of her first concert. Her voice is of beautiful quality and warm texture, and she is skilled in the technic of breathing, placing and diction. She phrases with natural style and has keen imagination.

Coenraad V. Bos accompanied in superb style.

The Lenox String Quartet gave the second of the series of six chamber music concerts founded by Mrs. Frederic S. Coolidge at the Boston Public Library, on Sunday evening, Feb. 7. The program contained Daniel Gregory Mason's Quartet for Strings on Negro Themes, Orlando Gibbons' Three Fantasies for Viols, and Ravel's String Quartet.

The Music Lovers' Club gave a musicale at Steinert Hall on Feb. 9. The program, arranged by Marjorie Patten Weaver, was labelled "Glamor of the Past." Constance Gideon, soprano, Henry Gideon, pianist, and Marjorie Patten Weaver, cellist, were the performers. The program contained a group of Elizabethan love songs, a cello sonata by Ariosti, a group of British folk-songs, an etude for cello and piano, by Chopin-Glazinov, a group of Jewish folk-songs, and a group of American songs of yesterday.

The Impromptu Club held a musicale at the Hotel Beaconsfield on Wednesday morning, Feb. 10. The Glee Club, conducted by Mrs. Walton Lee Crocker, sang, as did also Marion Chapin, soprano, accompanied by Richard Malaby. Marion Carley, pianist, played two groups of solos.

HENRY LEVINE.

North Carolina Women's College Opens New Music Building

GREENSBORO, N. C., Feb. 15.—Residents of this city, as well as visitors from other parts of the State, were recently invited to inspect the newly completed building for music at the North Carolina College for Women, with college officials and members of the music faculty acting as hosts. Members of the junior and senior classes acted as guides.

D. G. SPENCER.

Mirovitch to Give Recital Series

Alfred Mirovitch, Polish pianist, will give a series of three recitals in Chickering Hall, on the evenings of Feb. 23, and March 2 and 9.



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SURVEY OF EUROPEAN ACTIVITIES

Eyes of Students Focused on Fontainebleau



The Palace of Fontainebleau Which Houses the Conservatory

THE famous Palace of Fontainebleau, it is announced, will open its historic doors on June 25 for the sixth summer session of the Fontainebleau School of Music.

The season of 1925, the announcement continues, was in all respects the most remarkable in the history of the School, not only because of the large enrollment, 167, but also because of the excellent character of the students, whose industry and enthusiasm were fruitful in satisfactory results.

At the close of the season, certificates of fitness for teaching or performance were given to the outstanding members of the various classes. Of especial interest was the installation of a new three-manual organ (in large part, the gift of American friends) in the new and commodious concert hall, which acquisition made possible the giving of a series of weekly concerts by the leading musicians of France for the benefit of the students.

The climax of the season was an ex-

cellent performance of Fauré's Requiem, by the students under the direction of Gerald Reynolds. The happy conditions of the season of 1925 give promise of even better things in 1926, during which there will be no important change either in the faculty or in the general policy of the School.

The Fontainebleau School of Music is the first instance of one country's offering to another a school of art for the exclusive benefit of the citizens of the other. The teachers are the best in France—in other words, the equals of the best in the world. The heads of the various departments for 1926 will be as follows: Widor and Libert, organ; André Bloch, composition and conducting; Nadia Boulanger, harmony (the appreciation and philosophy of modern music); Isidor Philipp and Decreus, piano; Remy and Hewitt, violin; Baze-laire, cello; Grandjany, harp; Mauguere and Salignac, voice, répertoire and *mise-en-scène*; Pillois, the French language and history of music; Fauchet, solfeggio and instrumental ensemble.

Because of the high musical standards and the shortness of the season, the School is exclusively for teachers, artists and advanced students, the foundations of whose musical training are already solidly laid, and its main purpose is to familiarize its students with the best French methods of instruction. It is essentially French in character, organized and administered by Frenchmen in accordance with the best French traditions. For this reason, it in no way competes with any American institution. The sole function of the American com-



Camille Decreus, Director of the Conservatoire Americain at Fontainebleau

mittee is to enroll students, whose number is limited to 150.

In addition to their musical opportunities, the students live and work in one of the most beautiful palaces in the world. They have the forest and the park for a playground. Such lovely haunts of artists as Barbizon, Moret and Montigny are within easy reach; Paris itself is only an hour away. During the summer, important concerts are given for the students by French musicians of the highest standing.

Salzburg Festival Programs for 1926 Announced

SALZBURG, Feb. 2.—In the operatic schedule for the next Salzburg Festival, which will run from Aug. 6 to Aug. 30, is a new production of "The Magic Flute," under the bâton of Franz Schalk and with his Mozart ensemble from the Vienna Staatsoper. Schalk will also conduct a bill of short pieces, which will include Pergolesi's "La Serva Padrona," Mozart's "Les Petits Riens" and Gluck's "Don Juan." Bruno Walter will lead a production of "Die Entführung aus dem Serail" and of "Die Fledermaus." Richard Strauss and Clemens Krauss will alternate in leading "Ariadne auf Naxos." There will also be a series of orchestral concerts by the Vienna Philharmonic, and recitals by the Rosé Quartet, Maria Ivogün, Richard Mayr and Fritz Kreisler. Max Reinhardt will offer two dramatic presentations, Hugo von Hofmannsthal's "Everyman" and Goldoni's "The Servant of Two Masters." Prices of the seats for these productions will range from eight to fifty shillings, or from about one dollar to seven.

Cambridge Students "Rag" Don Cossack Choir

LONDON, Feb. 5.—The recent visit of the Don Cossack Choir to Cambridge was the occasion for a series of pranks by the students. The first announcement of an unusual nature was the appearance of a notice in windows, announcing a "Truth about Russia" meeting in a public square. At the appointed time, a band of students, disguised in Russian costume, arrived on an incoming train. In the square they harangued the astonished residents in broken English, pretending to expound the troubles besetting the Soviet régime. After drinking from large bottles labelled ostentatiously "Vodka," they withdrew. The real Cossacks' concert was very successful.

Recitals Fill Lull in Paris Season

PARIS, Feb. 2.—Many interesting concerts have been presented in the last two weeks. One devoting the entire program to the songs of Henri Duparc is especially worthy of notice. Charles Panzara of the Opéra Comique, accompanied by his wife, sang the twelve songs known as "Melodies" with keen understanding of the composer's mood, faultless diction, delicate phrasing and beauty of tone in such lovely songs as "Lamento," "Extase," "Chanson Triste," "Serenade Florentine" and "Soupir." He failed to keep the same lovely quality in the more exacting "Phidyle," "Testament" and "La Vague et la Cloche," but gave splendid interpretations of "La vie antérieure" and the well known "L'Invitation au Voyage," which is represented on so many programs this season. One hears it nearly every week with orchestra.

Jacques Dalcroze, looking like the etchings of Brahms, gave a recital of his own works, assisted by the Kretzly String Quartet, Beveridge Webster, Thomas Salignac and Mme. Dalcroze. The "Rhythms de danse" for piano were remarkably well played by Mr. Webster. The "Echoes of Dancing," arranged for violin, cello and piano, were rhythmically valuable, but barren of harmonic treatment. Mme. Dalcroze sang some charming songs of folk-character.

The group of melodies sung by Mr. Salignac of the Opéra Comique was the climax of the program. Mr. Salignac interprets songs with all the spirit and charm of the *diseur*. He made a rare bit of the amusing "Tiens, Tiens, Tiens," and the audience almost sang with him as he took them into his confidence and made the songs an intimate, almost personal, contact with each individual present. Few, indeed, are the good voices here, and Mr. Salignac is no exception,

BARCELONA.—The Liceo recently gave a gala evening here in honor of the memory of Isaac Albeniz. The same organization has just staged a new production of "Tristan und Isolde" under the direction of M. Pollak.

but his feeling for interpretation is a joy, and interests the French audience far more than the quality of the voice.

A concert which was attended by the élite of Paris, because it was a benefit for Le Foyer Français, and under the patronage of Mme. la Baronne De Rothschild, was the occasion of the first audition of "Dieu Vainquer" by Lucien Haudebert. The work is a setting of verses taken from the Psalms by Mme. Haudebert, scored for full orchestra, organ, soli and chorus. "Dieu Vainquer" was conceived and written in the trenches during the war. On the verses from the Psalms, the composer affirms their profound conviction that Love is the only force that can bring peace and promised joy to mankind. The work was presented by the Lamoureux Orchestra, Le Chœur mixte de Paris, Nadia Boulanger, organist, soloists, quartet and sextet under the direction of Paul Paray. The work is a truly noble conception, well scored, but not grateful for the singers. At times the orchestra completely covered the soloists.

By general demand a second "Festival of Spanish Music and Dance" was given by La Argentina, the famed Spanish

Lazaro Heard in Egypt Under Mascagni

ALEXANDRIA, EGYPT, Feb. 1.—The opera season which is being conducted here by Pietro Mascagni had as features the composer's leading of his "Iris" and "Cavalleria Rusticana." The latter was given in the presence of Mohammed Ali, ruler of the country, and his chiefs. The performance of "Rigoletto," also under Mascagni's bâton, had a notable participant in Hipolito Lazaro, who sang the part of the Duke. He was also heard as Nemorino in "L'Elisir d'Amore."

American Tenor Hailed in Barcelona

BARCELONA, Feb. 1.—John O'Sullivan, American tenor, who has been heard widely in Italian opera houses, was a guest singer here in a performance of "Otello" at the Liceo. He showed much charm of voice and enactment, particularly in the Monologo, and won the esteem of his hearers.

dancer; Alicita Felici, soprano; Ginisty-Brisson, pianist, and the composer, Joaquin Nin. A packed house, with a disappointed throng on the outside, testified to the success of the first concert a few weeks ago. Dancing such as Argentina makes it, is rhythm, music, drama, pulsing emotion. Argentina is doubtless the greatest living exponent of the subtle art of the castenet. They respond to her every mood, rising in mighty crescendo as the dance depicts fire or fury, and falling in an insinuating diminuendo as her mood changes to a subtle undercurrent of emotion. It did not seem possible that such variety of mood, nuance and rhythm could come from this humble little instrument, but Argentina and her castenets embody the spirit of Spain. She first danced "L'Andalousie Sentimentale" by Turina and two of the well known dances of Granados.

Mme. Felice sang songs by Esteve, Granados, Sebastian, Nin and Manuel de Falla. The composer Nin accompanied his six "Chants Populaires," lovely arrangements of folk-songs. The de Falla songs, "Seguidilla," "Jota" and "Polo," were glorious pictures of Spanish abandon in rhythm and color. A delightful contrast to these was the tenderly delicate "Nana" (Berceuse), which had to be repeated. Argentina, Felice and Nin gave a dramatic ensemble of dance, song and piano in six folk-songs. Argentina had different costumes for each song which represented the province where the songs were found. The program ended with "Cordoba" by Albeniz, seguidillas danced without music, with the sole accompaniment of the heels and castenets, and Argentina's conception of "Danse du Feu" from "L'Amour sorcier" of de Falla. GERTRUDE ROSS.

Armand Crabbé Sings "Marouf" in Paris

Dispatches from Paris report the appearance of Armand Crabbé at the Opéra-Comique in the title rôle of Rabaud's "Marouf." The Belgian baritone, who was formerly a member of the Chicago and Manhattan Opera Companies, was accorded a favorable reception for his singing and comedy enactment of the part.

BASEL.—Stravinsky's "Histoire du Soldat" had its first performance here. The production was an outstanding success.

NEWS FROM CONTINENTAL CENTERS



Chamber Music and Other Fare Interests London

LONDON, Feb. 1.—Concerts have dwindled in recent weeks to unusually small representation. The visit of the Caplet Quartet from Paris in an all-Beethoven program, provided a rare treat for connoisseurs of chamber music. The elegant suavity and style of this noted ensemble gave pronounced pleasure. The London Contemporary Music Center presented the Kutzer Quartet in a new Quartet in C Major by Karol Szymanowski, Casella's Concerto for two violins, viola and cello, and a quartet by Alan Bush. Sir Thomas Beecham recently returned to the rostrum in one of his rare appearances, leading the London Symphony in Beethoven's Second Symphony and other works. The Gerald Cooper Concerts have brought several programs of distinguished artists. In one of these events, Myra Hess, pianist, and Isolde Menges, violinist, played Beethoven's G Major Sonata superbly.

Operetta Celebrates Mozart Anniversary



From "Le Théâtre"
Yvonne Printemps as "Mozart"; Sacha Guitry as "Baron Grimm" and a Scene from the Guitry Operetta "Mozart"

Ettinger's "Juana" Retells Tragedy of Enoch Arden Triangle

MUNICH, Jan. 30.—With the exception of a Strauss week, the Munich Opera has been somewhat remiss in the production of novelties. In Munich, the summer festivals entail so much preparation that winter activity languishes. Of the Strauss works heard, the most novel were the early opera "Feuersnot" and the ballet "Josefsgelende." Strauss himself led the performances of "Elektra" and "Ariadne." The other outstanding work projected for the season is Pfitzner's "Pales-trina," which is to have a new production.

Other novelties were the "Francois Villon" of Albert Noelte, a somewhat obvious work which aims to hit the taste of the public, and Max Ettinger's "Juana." The Villon story revolves about three women whom the poet loves. It is sentimental to a high degree, and abounds also in dramatic and tragic elements, such as the scene of Villon's death in the final act. The score is melodious and not highly inspired.

Ettinger's "Juana" aims at higher achievements. It is based on a one-act play by Georg Kaiser, outlining a sort of Enoch Arden tale. The heroine believes her husband dead for years and marries his friend. The husband returns, and a struggle ensues between the men. Juana proposes the solution. Of two glasses, one shall be filled with poison and thus one of the men shall die. But she herself drains the glass and dies. The moral is, apparently, that friendship is stronger than love.

The music begins with an impressionistic passage describing the evening. The idyllic love scene of the married pair is interrupted by the arrival of the stranger, and the attending dramatic situation is depicted by the orchestra in vehement fashion. The dialogue is carried on mainly in declamatory style. The composer has not, however, spurned melody. The final scene is a forceful one, accompanied by a highly eloquent martial motive.

Leo Slezak Honored by Vienna Opera

VIENNA, Feb. 1.—Leo Slezak, tenor, has been named an honorary associate member of the Vienna Opera, on the twenty-fifth anniversary of his first appearance here. Slezak made his debut at the Vienna Opera on Jan. 23, 1901, as a guest artist. He was regularly engaged in September of the same year.

PARIS, Feb. 2.—Sacha Guitry's operetta, "Mozart," with music by Reynaldo Hahn, will be given next season in London and New York, according to the latest announcements here. The operetta, which is one of the most successful and effective works produced here in some time, may also become an opera for production at the Opera Comique. It is said that the directors of that institution have invited Yvonne Printemps, who sings the title role, to appear in an opera of the same name there next season. Mr. Guitry has been asked to write the libretto.

The production of this work comes, although unintentionally, as part of the 170th Mozart celebration this year. The Mozart of the Guitry piece is a young man of twenty, who has just come to Paris under the chaperonage of Baron Grimm, philosopher and skeptic *par excellence*. Mozart conquers all Paris with his charm, and even the Baron with his diabolic cleverness.

and was a member of the permanent company until 1912. After an international tour of five years, the tenor returned to Vienna in 1917 and has been a regular member of the company ever since.

Panizza Leads Wagner "Ring" at La Scala

MILAN, Jan. 31.—The revival of the "Dusk of the Gods," under the baton of Ettore Panizza, formerly of the Chicago Opera, was an impressive event at La Scala. The immense scenic difficulties were overcome by Dr. Lert and Caramba. The singing cast was capable, if not especially distinguished, with the German soprano Hagren as Brunnhilde, Fagoago as Siegfried and Paci as Gunther. The orchestral performance scaled heights. This revival marked the complete restoration of the "Ring."

Erika Morini Heard with London Symphony

Erika Morini was the soloist with the London Symphony, under the baton of Sir Thomas Beecham, on Feb. 1. According to reports received from the British capital, the violinist was much fêted for her playing of the Goldmark Violin Concerto. Her technic was commended, though the composition was voted somewhat uninteresting. The program included also a performance of Delius' "Paris" Nocturne, Strauss' "Heldenleben" and the "Bartered Bride" Overture.

PRAGUE.—Smetana, who is now accepted as the national composer of Czecho-Slovakia, has been honored by having his manuscripts placed as a collection in the National Museum.

Grimm, guiding his young charge about Paris, takes him to visit Mme. Epinay, whose affections have up to this time belonged solely to the Baron. Not only is she bewitched by the young Mozart, but so are all the other women to whom he is introduced. The Baron is tortured by jealousy, for Mozart does not betray which of the women he is interested in.

There is only one solution. The young genius must leave Paris. The Baron, in spite of himself, cannot hate his charge. He tells Mozart they must go. He begs him not to prolong the unequal duel between youth and age. Mozart takes his leave of the three love-sick maidens, but without betraying his secret. Which of them did he love? Or all? Or none? The Baron never knows. Nor do you. And Mozart goes back to Salzburg, softened by Paris, ready to write the music which made him famous.

Reynaldo Hahn's music is light and charming. He has caught in it something of the spirit of the music of the

early Mozart period. He has even used some of it in his score. Sacha Guitry's book has all the sophisticated charm and seductive melancholy which characterize all his work. The story is clever, it has all the fragility of the Dresden china period in which it is costumed, and yet beneath it is the inevitable Guitry cynicism and flair for the charmingly risqué.

Yvonne Printemps makes a delightful young Mozart. She has something of the femininity which was fashionable in that period, but she also has a boyishness and freshness that is in itself Mozartian. Sacha Guitry is himself the Baron Grimm, epicurian and skeptic. Germaine Gallois is a most attractive Mme. Epinay. The Guitrys have already been engaged for the London production this summer. It is said that they may appear in the piece in New York next season. The Guitrys have been engaged for New York as many times as Battistini or Raquel Meller. Perhaps some day they will actually sail.

Schubert's Opera "Fierabras" Given at the Monnaie

BRUSSELS, Feb. 1.—The first performance at the Monnaie of Schubert's little known romantic opera, "Fierabras," brought to hearing a work which has been familiar only by fragments heard in concert. It is one of the composer's dozen works for the stage, of which all but two have been forgotten. For this, the weakness of the poem is partly to blame. The score used was the arrangement of Motu, with the spoken text set to recitative. An interpolated ballet also added color to the production of many scenes.

The romantic interest of this work is great, considering the fact that it was never performed in Schubert's day, though it was written to order in 1823, on the commission of Barbaja. The score was preserved in the collection of the Vienna Society of the Friends of Music. What, therefore, amounted to the world-premiere of a master composer's work a century after its composition, was given by the Monnaie.

The libretto by Kupelweiser was translated into French by Spaak for the Belgian premiere. The story, banal and over-romantic, is based on the *chansons de geste* of Charlemagne. The story is one of knightly combats, feuds, loves and complications of identity. It is so little credible that it is not necessary to rehearse it.

The music of Schubert is charming, melodious and tender, seeking little of the traditional effects of opera. It calls

to mind his songs in its naïve beauty, but there is also a certain monotony. The composer was not at heart a man of the theater.

The performance, however, had many excellences. Cornil de Thoran conducted with fervor and command of style. The talented singers included Mmes. Smirnova and Talifert, and among the male singers, Van Obbergh, Vertmenil, Roosen and Girard. The scenic production was extremely effective, in particular the ballet.

Scala Stage Director for Covent Garden

LONDON, Feb. 5.—The engagement of Gioacchino Forzano, noted régisseur and librettist, of La Scala, Milan, for the spring season of opera at Covent Garden is announced. Forzano is to be entrusted with the revival of Puccini's "Gianni Schicchi," for which he wrote the book. He is, in all, the librettist of twenty-six operas, among which are Vit-tadini's "Anima Allegra" and works by Leoncavallo, Wolf-Ferrari and others. It is also announced that the cast for Mozart's "Don Giovanni" will include Marcel Journet, French bass, as Leporello.

Quirke Pupil Praised in Liège

LIÈGE, Feb. 1.—Mlle. Milo Miloradovitch, a pupil of Conal O'C Quirke of New York, was enthusiastically received when she made her first appearance here in "Cavalleria Rusticana." The purity of her French diction and her vocal and dramatic interpretation won her audience.

Turin Applauds "Cena delle Beffe"

TURIN, Feb. 2.—Giordano's opera "La Cena delle Beffe" won considerable success here in its première recently at the Teatro Regio.

New Works Show Changing Fashion in Choral Music

By SYDNEY DALTON



ASHIONS in choral music have changed considerably in recent years. There was a time, and it is not far in the past, when any choral society worthy of the name considered it necessary to give "Messiah" once a year, usually at Christmas, and some other standard oratorio at another season. Now, while "Messiah," "Elijah" and a few more standard oratorios hold their place in choral literature, conductors are learning that the public wants to hear other works, and that audiences are as interested in programs of short numbers as in larger ones. In this change there is, too, an incentive to present-day composers whose works were neglected, not on the score of merit, but through the dictates of tradition.

Werner Josten's setting of John Dryden's "Ode to Music" (G. Schirmer),

for mixed voices, with soli and accompaniment of flute, harp, piano and organ, is an important addition to the choral literature produced by American composers, and deserves to take its place among the really worthwhile cantatas that have lately been published. It has strong modernist tendencies, and is not so easy to sing that the ordinary choral body may attempt it successfully. It is a work for sophisticated choruses whose musical taste has been developed considerably beyond the stage of sweet melodies and simple harmonies.

Mr. Josten shows great musical ability and a keen understanding of the text. Opening with the words—there is no instrumental prelude, except a measure and a half by the organ and piano—"From heavenly harmony this universal frame began," the composer steadily builds from one to ten vocal parts, employing the fundamental, C, and its first ten overtones. From this opening he seems to solidify and construct his music from the time "When nature underneath a heap of jarring atoms lay" to a mighty climax when "The dead shall live, the living die and Music shall untune the sky." It is a remarkably able

work and certainly the most thoughtful interpretation of Dryden's great poem that I have seen.

Missa Festiva with Music by N. A. Montani

Basing his work upon Gregorian melodies, Nicola A. Montani has composed a "Missa Festiva," in honor of St. Cecilia, (J. F. Fischer & Bro.) that is a fine example of what church music, following the best traditions of the past, should be in our day. Musicianship and real inspiration are here combined in music that is spiritual and reverential. The partwriting is rich and fluid, moving majestically or with dignity, but it is never heavy-footed or stodgy. Mr. Montani's style is largely contrapuntal and his imitation and fugal writing is at once masterful and musically interesting. He wisely avoids the stilted style of the pure Gregorian modes, modernizing and energizing them, without causing them to lose the solid splendor that was one of the glories of ancient church music.

A Christmas Cantata by F. C. Bornschein

Franz C. Bornschein, though himself a violinist, seems to favor the chorus in his work as a composer. The latest example from his active pen is a Christmas cantata, entitled "The Word Made Flesh," for mixed voices, with an optional children's chorus, and orchestral accompaniment (C. C. Birchard & Co.). There are only two short soprano solos in the entire work, taking, perhaps, twenty-five minutes to perform. This is not, as a whole, up to the high standard of Mr. Bornschein's writings for secular choruses. On the other hand, it is better than the average cantata for the church, in that it has dignity and a sincere devotional mood. Needless to say, it is well written and effective in its vocal construction. The text has been selected from the Scriptures, with the exception of one or two standard hymns, including a setting for women's voices of the carol "Sleep, Holy Babe."

Cantatas for Male and Female Voices

Joseph W. Clokey has added an interesting cantata to the list of those written especially for women's chorus. Its title is "The Legend of the Dandelion" (C. C. Birchard & Co.) and the text is by Clara Louise Kessler, on a story by Carolyn S. Bailey. The work is interspersed with solos for soprano and contralto;

and the chorus parts, while always effective, are not difficult. There is a continuous flow of melody of an agreeable, but in no way commonplace, kind; and Mr. Clokey's musicianship is of a high order. Time of performance, about twenty minutes.

From the same publisher comes a version for male chorus of Harvey B. Gaul's setting of Walt Whitman's "I Hear America Singing." This work, in its original version for mixed chorus, was reviewed with considerable enthusiasm in these columns some time ago. In this later edition for men's voices there is all the merit that marked the other. There are striking and beautiful passages, and as a whole the work is remarkably fine. It takes about fifteen minutes to sing.

English Poems with Music by Cecil Cowles

Cecil Cowles' "Hey Nony oh!" (Composers' Music Corporation) is a setting of an old English poem, beginning "Beauty sat bathing by a spring." There is a limpid, naive quality about the music, as there should be, and that happy, carefree mood that is so often a part of both the poetry and music of the day in which the text was written. It is a very singable and effective setting, published in keys for high and medium voices. The words are given merely as from the "Golden Treasury," but readers of old English poetry will remember them as being part of "England's Helicon," dated 1600, and bearing the name of Shepherd Tony as author.

As a contrast to this, there is another song by the same composer and from the same press, "I Love Thee," for which Mr. Cowles has used a poem by Byron. There would be a strong temptation to write the music for these words in the style of a ballad, but the composer has carefully avoided all the commonplaces of the ballad and has written an unusually attractive melody and an accompaniment that has much harmonic richness. It is for medium voice.

Cadman Scores Another Song Success

It requires no great prophetic gift to foretell a rich reward in royalties for Charles Wakefield Cadman, as a result of having written a new song, entitled "My Gift for You" (Oliver Ditson Co.). This looks like a real hit, if ever song did, and evidently the publishers think so, too, as it has been issued in three keys, with two duet versions and one for violin. It

has one of those catchy, easily remembered melodies which Cadman, in greater or less degree, so often hits upon.

Two Songs in Popular Style by C. Repper

Having written a number of piano pieces of a superior brand, though in the popular style of the day, Charles Repper has now turned to the song, adopting the same style of writing and with equal success. In order to carry out his idea completely, he has written his own texts. "Carmencita" is, of course, of Spanish flavor, colorful and thoroughly Latin. Its companion song, "Far Away Isles" (Charles Brashear), is of the kind that most of the popular song writers would very much like to have written, but it far surpasses their efforts through its superior musicianship. Mr. Repper has a rare talent for this sort of thing. Both songs are for high voice.

"The Phantom Caravan," for Men's Voices

In "The Phantom Caravan" (John Church Co.), for which the text has been adapted from the poem by Kendall Banning, Gena Branscombe has found a poem that is peculiarly suited to a musical setting for male voices. There is a stern and virile paganism about it that invites marriage with equally virile music, and Miss Branscombe has supplied the right kind of music in that respect. It is a fairly long work, twenty-four pages, with three scores to the page; and if there is a trifle of monotony before the end is reached, it is not entirely the fault of the composer. The poem, interesting in itself, is, at times, less so in a musical setting. However, Miss Branscombe has written a chorus that men will like to sing.

Inga Julieva Suffers Fractured Ankle

EASTON, PA., Feb. 13.—While alighting from a taxi at the stage door of the Orpheum, where she was to have sung in "Otello," Inga Julieva, Norwegian soprano, fell and fractured an ankle. The opera was cancelled. Miss Julieva is at Easton Hospital.

Public School Pupils Give Club Program in Miami

MIAMI, FLA., Feb. 13.—The Miami Music Club's program on a recent Friday morning was given by musical organizations from public schools in the city. The program which was arranged by Mrs. Clifford Littlewood, had as participants representative groups from the Highland Park School, Robert E. Lee Junior High, Lemon City Agricultural High and grade schools of Lemon City. Sadie Lindenmeyer, supervisor of public school music for Greater Miami, gave a talk on what the schools were accomplishing musically. Olive Singluff, chairman of public school music in the Miami Music Club, presented the various

organizations. Accompanists were Mary Mathis and Frances Campbell.

ANNIE MAYHEW FITZPATRICK.

American Opera to Be Sung in Portland

PORTLAND, ORE., Feb. 13.—The American Grand Opera Company of Portland, recently organized to encourage the composition of American opera, is preparing "The Monk of Toledo" by E. Bruce Knowlton for presentation in March. A chorus of sixty has been recruited from studios, and soloists will be Gladys Brumbaugh, J. McMillan Muir, Lion Delmond and P. H. Anderson. George Wilbur Read is to be stage manager, and Katherine Laidlaw will direct the

ballet. Mr. Knowlton, organizer, is general director. The board of trustees, backed by over 100 business men, consists of Charles Helme, president; Kenneth Snow, secretary; Frank Daugherty, treasurer; W. C. Culbertson, H. R. Blauvelt, B. F. Boynton, Frank Coffenburg, Mrs. Charles E. Runyon and Mrs. Percy Allen.

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CHICAGO, Feb. 13.—Moriz Rosenthal, who has been engaged to give a term of master classes at the Gunn School of Music, will include as a part of his course, a series of three historical lecture-recitals to be given at the Princess Theater on April 19 and 25 and May 2. During the fortnight which the renowned pianist will spend in Chicago he will give ten class sessions in technique and interpretation at the Gunn School, situated in the Fine Arts building.

Students will demonstrate his technical principles in the following phases of the art of piano playing: legato and the basis of piano technique; the uses of scales and chord forms; double intervals and octaves; how to acquire facility and accuracy; the pedals and their use in classic and modern literature; characteristic difficulties in Bach, Bee-

thoven, Chopin, Liszt, Brahms, Schumann and the moderns.

Students anticipating attending Mr. Rosenthal's sessions are advised to prepare:

Bach: Any work from "The Well Tempered Clavichord," the "Chromatic" Fantasy and Fugue, any Partita or Suite. Beethoven: Sonatas, Op. 2, No. 3; Op. 7; Op. 26, 27, 53, 57, 81, 101, 110, 111. Chopin: Preludes, Etudes, Scherzos, Ballades, Sonatas. Schumann: "Papillons," "Fantasies," "Carnaval," Symphonic Studies, Sonatas. Brahms: Handel or Paganini Variations. Liszt: Concert or Transcendent Etudes any selection from "Years of Pilgrimage," the Sonata, the larger fantasies, transcriptions and rhapsodies, the concertos.

The classes will meet five times a week for sessions of two or more hours' duration. Mr. Rosenthal will give copious illustrations in his own performance, but students will likewise have every opportunity to play for his criticism.

Arthur Frazer Gives "Musicales Intimes" in Chicago

CHICAGO, Feb. 13.—Arthur Frazer, Chicago pianist and teacher, has been providing a series of "musicales intimes" for the artist community which centers in the lower north side of the city. These events have been given in the tap-room of the Paul Revere restaurant. Much talent has been revealed in the seven programs thus far given. At the latest, on Feb. 8, a Chopin program was played by Kenyth Dunn, Ramon Mendez, Harold Larson and John Hawkins. At the concert of Dec. 21, Jean Carlson, soprano, and Emeline Beamer, pianist, shared the program. Miss Carlson sang an aria from "La Traviata," and songs by American and Russian composers. Miss Beamer played the Mendelssohn Variations and music by Godowsky, Brahms, Korngold and Debussy. Lewis Meehan, tenor, accompanied by John R. Hawkins, was guest soloist on Jan. 25. Harold Larson, Kenyth Dunn, Rose Swearingen, Irwin Underhill, Ramon Mendez and Charles Herndorf supplemented his numbers. Edmund Dunn gave the program of Jan. 11, playing music by Beethoven, Chopin, Palmgren, Moszkowski, Debussy and MacDowell, plus a Barcarolle, in manuscript, by Marion Lychenheim of Chicago. Mr. Mendez gave two of the earlier recitals.

Carl Craven Sings in Chicago

CHICAGO, Feb. 13.—Carl Craven, tenor, sang in "Samson and Delilah" at the Orrington Hotel in Evanston recently, and also appeared as soloist in a performance of "In a Persian Garden" at the Hotel Windermere. The Illinois Central Choral Society, of which Mr. Craven is conductor, will sing at the Hyde Park Y. M. C. A. on March 2, at the Midway Masonic Temple March 11, and at the Y. M. C. A. Hotel March 18. Ella Smith is the chorus' accompanist.

Marion Alice McAfee Active

CHICAGO, Feb. 14.—Marion Alice McAfee, soprano, recently presented programs in several languages at functions given by Mrs. Julius Rosenwald and Mrs. Joseph N. Eisendrath. Among her public appearances have been recitals at the Musical Guild House, the Quadrangle Club and before the Hamilton Park Civic Music Association. Charles Lurvey has been the accompanist on each of these occasions.

Sergei Klibansky Will Hold Summer Class at Chicago Musical College



Sergei Klibansky

CHICAGO, Feb. 13.—Sergei Klibansky, who has been one of the most successful of the guest teachers engaged at the Chicago Musical College, will return for the approaching summer master term, to be held at this institution from June 28 to Aug. 7. Mr. Klibansky's pupils include Claire Dux, Lotta Madden, Betsy Lane Shepherd, Virginia Ray and leading singers upon the concert and operatic stages of America and Europe.

Mr. Klibansky's career as a singer has been no less unusual than as a teacher. In Italy he studied with Lombardi and Gianetti, and then went to Germany, where he became the pupil of Julius Stockhausen, Eugen Hildach and Alexander Heinemann. He taught for a while in Germany as principal voice teacher of the Stern Conservatory in Berlin, and on going to New York fifteen years ago, assumed a position of distinction in his profession.

Demand for Mr. Klibansky's services as guest instructor of voice has come from all parts of the country. His re-engagement at the Chicago Musical College is in response to the numerous requests for training under him which have come from his former pupils here, and from other American students and singers.

In addition to his private lessons, Mr. Klibansky will hold classes in repertoire and interpretation, and will give courses especially suited to the needs of teachers. Work done under him may be counted as credit towards a teacher's certificate. Mr. Klibansky will admit auditors to his lessons, and will offer a free fellowship of two private lessons weekly.

Many distinguished musicians have been guests recently at the Chicago Musical College. Mr. and Mrs. Ottorino Respighi, during their stay in Chicago, called upon Herbert Witherspoon, president, whom they had known in Italy. Joseph Schwarz was seen frequently at the College during the past week, while coaching with Isaac Van Grove, who

played his accompaniments at various recitals in this vicinity.

One of the most recent visits was one paid by Mary Garden before the Chicago Opera season ended. Mrs. Garden, the diva's mother, who accompanied her, had known Mr. Witherspoon during his student days in Paris. Miss Garden also called upon Carl D. Kinsey, manager, one of the objects of her visit being to ask Mr. Kinsey to release Howard E. Potter, assistant manager, for a stay in Miami during the Chicago Opera Company's week there. Mr. Potter, until becoming associated with the College, was Miss Garden's personal representative in America. Mr. Potter will be present during the company's Miami stay, according to Mr. Kinsey's arrangements. Mr. and Mrs. Kinsey, who are now on their wedding journey in the South, will also be present in Miami during the company's performances.

Miss Garden's visit to the College, which is the only public appearance she has made this year in Chicago, outside of her performances at the Auditorium, attracted many students and teachers.

New Chicago Firm Lists Artists

CHICAGO, Feb. 13.—The new managerial firm of Kallis and Miller, of which Willis Kallis is general manager, has taken under its management for next season William Rogerson, tenor, formerly of the Chicago Opera; Lucie Westen, soprano, of the Chicago Opera; Amy Neill, violinist; Irene Pavloska, mezzo-soprano, of the Chicago Opera; Dorothy Bell, harpist, and Adalbert Huguélet, pianist. A feature attraction from this office will be a company presenting "The Secret of Susanne," in which Miss Westen will be starred.

Poul Bai Sings in Concerts

CHICAGO, Feb. 13.—Although Poul Bai is kept busy with a large enrollment of voice pupils at Bush Conservatory, this baritone has a large number of concert dates to fill. He will sing with the Grieg Male Chorus at the Humboldt Park Auditorium, Feb. 28, with Robert Yale Smith, of Bush Conservatory, as accompanist. Other engagements of interest will be filled in March and the late spring.

Chicagoan Appears at La Scala

CHICAGO, Feb. 13.—Gerda Henius, soprano, who recently made a successful debut as *Sieglinde* at La Scala, is a Chicago girl who received her musical education at the Chicago Musical College. She is the daughter of Dr. Max Henius, president of the Wahl-Henius Institute.

Frieda Stoll Heard in Milwaukee

MILWAUKEE, WIS., Feb. 13.—Frieda Stoll, coloratura soprano, made a successful appearance before 15,000 people recently, when she sang at the charity ball and festival given at the Milwaukee Auditorium.

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Landowska Traces the Melodic Line in Bach

"BACH was not prodigal of literary effusions," says Wanda Landowska, harpsichordist, in a brochure, translated from the French, on "The Mystery of the Melodic Line in Bach," which was inserted in the program of the all-Bach recital given by her recently in Aeolian Hall, New York, with Evsei Belousoff, cellist. Mme. Landowska continues: "Contrary to the example of his contemporaries he left us, outside of certain letters and dedications, only a single written instruction on the subject of interpretation. This is the preface which heads the 'Inventions' composed in 1723 for Friedemann, the master's favorite son. Brief as it is, it affords us an admirable insight into the idea that Bach pursued. It runs thus:

"A kindly instruction in which there is pointed out to friends of the clavier (especially to those who wish to train themselves) the exact manner of learning to play with distinctness, not only in two voices, but also of making the needful progress toward treating three-part music in clear and precise fashion. The while one acquires good ideas and becomes skilled in carrying them to a seemly end. But first and foremost, one succeeds in attaining a singing and expressive style."

"This, then, is what seems especially to have interested Bach: A singing execution and an expressive 'cantabile art,' to cite his own way of putting it. Such a conception, however, was not exclusively Bach's. We encounter it in all the treatises of the period. Johann Gottfried Walther, pupil of Johann Bernhard Bach, writes in his 'Lexicon': 'We use the term 'cantabile' when a vocal or instrumental composition can be smoothly sung in each of its parts or when it conveys a beautiful melody.' Telemann insistently counsels musicians to seek inspiration in the human voice in order that 'everything, in whatever vocal or instrumental piece one writes, shall be cantabile.' Mattheson exclaims: 'He who knows not the art of singing will never be capable of playing. Already Lippius knew this and proclaimed it in his writings.'

"What manner of thing was this 'cantabile art,' which musicians strove so mightily to compass?

"It was the reverse of what we understand today by 'playing with feeling'; the opposite of those overflows of

sweetish sentimentality, those intoxications of *rallentandi* which seek at all costs to convince us of the virtuoso's 'profound soul.' The 'cantabile art' signified—alike in composition and interpretation—a becoming manner of exhibiting the beauty and independence of a melodic line; expression subjected to the dictates of the mind; the art of phrasing one or more voices by setting them simultaneously and independently of each other on a different plane of relief. It was the blithe and spacious science of multiplying the two hands to the fullness of a chorus, the which one directed, oriented and 'conducted to a good end,' as Bach himself has expressed it.

"To evoke this 'cantabile art' in the living spirit of Bach let us approach, rapt and pious, his polyphonic music. Question the voices individually—never uphold one at the expense of another, since they all interest us equally. Dive into each, saturating yourself the while with the spirit of Bach and absorbing the substance thereof. Spy out its slightest motion, follow its fluctuant course. And behold! At the behest of a tireless and searching love the miracle is consummated. The inspiration of Bach, the mystery of the melodic line, discloses itself to us.

"There is nothing polished, nothing even about it. The melodic line of Bach is ceaselessly alive, passionate, agitated even when it appears to be lulled. This inward animation which is never febrile derives its overflowing vitality from the inspiration of Bach. Exuberant and high-spirited, penetrant and incisive, it plows such deep furrows as to become of its own volition polyphonic. The suites for violoncello, the sonatas and partitas for solo violin, *senza cembalo*, will prove this in eloquent, persuasive and conquering fashion to him who shall know how to give them ear.

"There are scarcely any instrumental works which Bach did not refashion from one instrument to another. The sonata in G Major (sonatas in G major and D major, for harpsichord and viola da gamba. The part of the viola da gamba can be played on the violoncello without the necessity of any alteration whatsoever), for instance was originally conceived in the form of a trio for two flutes and continuo. This fact is generally explained to us in the light of Bach's untiring search for the 'ideal instrument' which should unite all the

sang beautifully in a list of arias and songs.

The St. Cecilia Club gave its mid-winter concert recently at the Lawton Memorial. Several new singers were introduced to the local public, among them Florence N. Blumberg, Mildred K. Cohen, Mrs. L. Aprea and Mrs. Cody. One of the most attractive numbers on the program was the cantata, "The Fairy Thorn," by Henry Hadley. The work was conducted by Luther J. Williams, director of the club. Mrs. R. F. Jarrell was the accompanist.

The Opera Study Club held a meeting on Jan. 20. The opera studied was "Falstaff." Excerpts were given by Algela Altick, pianist, and Joy Mendes, reader, in a comprehensive manner. DORA S. MENDES.

Lima Club Holds Guest Day

LIMA, OHIO, Feb. 13.—Guest day was celebrated by the Women's Music Club with a program in which participants were Mrs. R. Fraser Austin, Mrs. Ralph



Wanda Landowska

qualities he desired and at the same time be free from defects. Nothing would be more mistaken! Bach was in the habit of transcribing from violin to harpsichord, from harpsichord to orchestra, not because the violin seemed to him less perfect than the harpsichord and the orchestra superior to the clavecin, but because he could not bring himself to envisage merely a single possibility or to make an end in the face of a solitary issue. His passionate, insatiable genius could find no rest in only one solution. Everlastingly on a quest, he would, at the moment of consummating one form, discern another just beyond it, upon which he then laid hold, reformed it—and put it aside for another.

"Under the influence of the Italians, Bach created a complex work (the 'Concerto al Gusto Italiano') which embraces all the elements of the Concerto Grosso. The contrast between the instrumental choirs and the solo effects, the dialogue leaping from group to group, the opposing play of light and amber shadow—all this sounding mosaic, incisive and flamboyant, recovers its brimming life on the instrument for which it was conceived. The 'Italian' Concerto achieves its complete character on the harpsichord, which, with its double keyboard and its varied registers, unfolds and multiplies itself in the like-

ness of chorus or orchestra, and then becomes soloist once more, according to the fluctuations of the work. And throughout, everything flashes as in a great, shining whirlwind of luminous sonority.

"Listening to this victorious Allegro, this admirable Andante, this finale overflowing with gayety, one recognizes that Bach was drawn not merely by the Italian form, but most of all by that sunlight which pours in broad golden floods athwart the work of Corelli or the 'tawny priest of Venice,' Vivaldi."

WANTS NEW ORGAN PEDAL

Difficulty of "Crescendo" Playing Emphasized by Authority

LIVERPOOL, Feb. 5.—Dr. C. T. Reynolds, giving the presidential address before the Organists' Association here, said: "There are two very curious facts connected with the calling of an organist which do not apply to that of other musicians, and when we consider them we are constrained to think that organists are perhaps a little bit mad!"

"We learn to play upon an instrument which belongs to someone else, and which we can hardly ever hope to possess. And again, we sometimes try to play music which cannot be played. Imagine a person learning to play a piano or violin knowing that he would always have to borrow an instrument every time he wished to practise, and could never have one to call his own.

"When I speak of music which cannot really be played, I refer to certain arrangements from orchestral scores. A difficult pedal passage occurs, employing both feet, which renders the use of the swell pedal impossible, and yet there is a *crescendo* marked. Until the day comes when a method of using the swell pedal is invented, leaving both feet free, this difficulty will remain. These are two points on which an organist is handicapped."

Clavilux Introduced to Cedar Falls

CEDAR FALLS, IOWA, Feb. 13.—Thomas Wilfred recently gave afternoon and evening recitals, in the auditorium of the Iowa State Teachers' College, on the Clavilux. The most descriptive numbers were "Chicago Nocturne" and "A Fairy Tale of the Orient." "The Ocean" and "The Factory," composed as settings for plays, and "Grotesque," an eccentric motion study in black and white, gave an idea of the possibilities inherent in the Clavilux. Mr. Wilfred preceded the recital with a talk on the history of experiments with light, color and form, and on the future of such art as he sees it. BELLE CALDWELL.

LIMA, OHIO.—Florence Bolton presented a talented fifteen year old pianist pupil, John Beck, recently.

RETHBERG IN SAVANNAH

Music Club Series Includes Recital by Karin Branzell

SAVANNAH, GA., Feb. 13.—The Savannah Music Club gave the second concert of the All-Star Series on Feb. 4, when it presented Elisabeth Rethberg, soprano of the Metropolitan Opera Company, at the Auditorium. Mme. Rethberg's program included songs in Italian, French, English and German. By request she sang Schubert's Ave Maria and substituted an aria from "Tannhäuser" in place of one of the songs in the last group. As an encore she gave the aria "Vissi d'Arte" from "Tosca." The delight of the audience in the artist's beautiful voice was evidenced by the spontaneous and prolonged applause. The accompanist was Andreas Fugman.

The series was opened recently with a recital by Karin Branzell, contralto of the Metropolitan Opera Company, who

Shrider, Mrs. C. E. Teegarden, Mrs. W. Roberts, Vera Rousculp, Bertha Falk Callahan, Bernadette Blanchard, Mrs. Otto Roess, Esther Lynch, Mrs. Walter Rowlands, Aileen Scott, Mrs. Andrew Diamond (Bernadette Taubken), Alice Ritchie, Gwendolyn Iona Price, and Donna Shappell.

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News, Rome, Ga.

"In her song recital at Chickering Hall, Virginia Moreno disclosed a beautiful soprano voice in a varied program."

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"Miss Moreno sings splendidly and has youth and personality."

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"Miss Moreno disclosed a lyric voice of fine quality, particularly in the medium register. Her breathing and tone production were effortless, and she uses good judgment in phrasing."

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

On Late Beginnings

To the Editor of MUSICAL AMERICA:

Fewer theories and more practicality would do us good.

I refer to the whiskered superstition that early musical environment is an asset to an artist. I believe it isn't, and I believe an article in MUSICAL AMERICA proves me right. I refer to the article about Alexander Kipnis of the Chicago Opera Company, who never saw a piano until he was sixteen years old.

Too many professional musicians come to their trade blasé and disillusioned, as an effect of early training. There is no glamor left for them.

Those who began late come with minds open and enthusiastic. The world of musical art to them is a wonderful territory open for exploration. They are eager, responsive, sensitive, impressionable. On this account they often make the best public purveyors of composers' wares.

Those who grew up in an "atmosphere" of music and art are inclined to be cynical and hardened to the finer points. This is why we get mechanical interpretations. We need more inspirational interpretations. Take away the freshness of inspiration, and what is left?

GREGORY HASTINGS.

Chicago, Feb. 16, 1926.

Guest-Conducting

To the Editor of MUSICAL AMERICA:

I am a violin player who has done a quite large amount of ensemble playing in my small way, and so I am possibly one to appreciate more than some others what it means to play under a different leader as often as some of the New York orchestras do. For you must know that conductors, if they are powerful personalities, give you an entirely new conception of the work they are interpreting, as well as practically drive you crazy with details they want attended to.

I find it hard to understand how the Philharmonic Orchestra, for instance, can play Beethoven's C Minor Symphony under Herr Mengelberg one week, Signor Toscanini the next week, Herr

Furtwängler the following week, and Mr. Hadley after that. They even play a series of children's concerts under Mr. Schelling! Mr. Mengelberg wants the first bars Da — Da — Da — Da; Mr. Furtwängler likes it more staccato; Mr. Toscanini plays DaDaDaDa. Take the "Meistersinger" Prelude. One conductor likes one climax, another two climaxes, a third, four, five, nine climaxes, and each one sees the whole business from a different angle.

Therefore I say, "Salute those who play under guest conductors, for they deserve it!"
JOSEF K. SARNOFF.
New York, Feb. 14, 1926.

About the Color-Organ

To the Editor of MUSICAL AMERICA:

I am most happy that the engineering world has justified your confidence in me regarding the color-organ, and I thank you more than I can say for the notice of it in your recent issue.

Incidentally, the light-color player takes care of a far greater number of steps than the 150 you mention, since there are many more gradations than this in light, from absolute darkness to the high brilliance of the entire auditorium lighting, all of which the light-player handles in every gradation in detail.

It may be interesting to your readers to have it pointed out to them that in light, the natural scale of darkness and brightness is in its nature as the siren whistle is in sound, and that it took considerable engineering to demark the points in this sliding scale on a basis to form a standardized darkness and brightness playing scale, as the siren whistle sound-sliding had to once be divided into the notes of a musical scale as we know it.

The scale in a light-organ must be based on darkness and brightness, and not on color. There are only six colors, but a vast amount of color gradations and tints.

The auditorium lighting control had to be included because the field of vision of the eyes covers so wide an angle. The problem is more in the nature of a cloud passing over the sun, which all have felt and which creates an emotion: of portent, of ominousness, of relaxation, thorough rest to the eyes, etc. It isn't like seeing the constellation of stars, which is more in the nature of a beautiful design or picture, and not an envelopment of the human creation through the sense of sight; as the cloud handles all the light there is in going over the sun.

The subject is a limitless one, but perhaps if you can print this in your correspondence column the public will little by little realize the exact nature of the problem and the electrical difficulties that have to be conquered.

MARY HALLOCK GREENEWALT.
Philadelphia, Feb. 10, 1926.

What Ails Oratorio?

To the Editor of MUSICAL AMERICA:

In spite of the many performances of "Messiah" this winter, I think that there is a noticeable decline in the popularity of oratorio. Why is this the case? Our parents were far more devoted to this form of music. Singing organizations today use unspeakably bad material. The worst fact is that, even if we sometimes go to a performance, almost three-quarters of the population does not sing in them. Choirs—at least in the smaller cities—sing the second-rate cantatas, partly because they are simple and require so little rehearsing. I think also that choral leaders in most cases prefer programs of short, miscellaneous numbers. The most that one hears is an

occasional aria from the masterpieces in this form. It is, of course, no mean feat to sing "Rejoice Greatly" or "My Heart Ever Faithful." But what is lacking almost everywhere today is the devotion and idealism that will lead a body of singers to give up parties, clubs, motoring and other entertainments to rehearse noble music. What we need are magnetic and inspirational leaders.

ALEXANDER FÜRST.

Milwaukee, Wis., Feb. 15, 1926.

Likes "Musical America"

To the Editor of MUSICAL AMERICA:

Some time ago an anonymous philanthropist sent me a subscription to your magazine and I have had so much real pleasure from it that I can't resist taking this way—the only way I can think of—to express my sincere appreciation to you and to him.

I am intensely interested in all things related to music. I am, if you will forgive the term, a music-lover. But I have little use for the majority of the stuff that is written about music. It is usually either racey or frothy, showing no real comprehension of the subject, or it is dull, academically, ineffably dull. Most of your stories, MUSICAL AMERICA, are happily removed from both these categories. "Mephisto" is racey, sometimes frothy, but the gentleman or the lady, whichever it may be, knows whereof he speaks and it is in such a very amusing, distinctive way, that what he says stays a long time with us.

Your features are written with the evident aim to please and instruct at the same time. I read every one of them, and I read your concert reviews, too, and find them very fair and never tinged with malice. Let me congratulate you, especially on the story you ran some weeks ago on glee clubs. I belong to a glee club myself.

Let me sum up all these gratitudes

in one big one. I am grateful for being able to read, without being bored or being disgusted, on the subject that is nearest to my heart. I want to thank my benefactor, but why didn't he send me your magazine years ago?

LUCIUS BELL.

New York, Feb. 10, 1926.

SINGS SYRACUSE SONG

Schumann Heink, Giesecking, Elman and Ruth Breton are Applauded

SYRACUSE, Feb. 13.—One of the most successful concerts of the season was given by the recital commission of First Baptist Church, when Ernestine Schumann Heink was presented before an audience which taxed the Mizpah Auditorium to capacity. Mme. Schumann Heink's program included "Pirate Dreams," written by Charles Huerter of this city. Prolonged applause followed, and she called for the composer, who was in the audience.

The Morning Musicals, Inc., achieved success in presenting Ruth Breton, violinist, and Walter Giesecking, pianist. Both artists played for large audiences.

At a recent recital given by local artists the club presented Daisy Connell Chinn, soprano, whose beautiful voice was heard to better advantage than ever.

Mischa Elman, violinist, appearing under the auspices of the recital commission, played to an enthusiastic audience.

K. D. V. PECK.

Wichita College Students Heard

WICHITA, KAN., Feb. 13.—At a recital given by the Wichita College of Music and Dramatic Art in Philharmony Hall recently, the following students were heard: Harriet Bunting, Corliss Hammond, Howard Lipp, Edna Smischny, Mary Virginia Wells, Mrs. Frank Lowman, Sarah Silverwood, Frank Kessler, Ada Wilk.

T. L. KREBS.

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"DIVINE POEM" HEARD BY PHILADELPHIANS

Koussevitzky Forces in Visit Rouse Much Enthusiasm

By H. T. Craven

PHILADELPHIA, Feb. 13.—The Boston Symphony, Serge Koussevitzky, conductor, gave a concert on Feb. 1, in the Academy of Music. The program was as follows:

Concerto Grosso in D Minor....Handel
Symphonic Picture, "From the
Apocalypse".....Liadoff
"Daphnis et Chloe".....Ravel
"Poème Divin".....Scriabin

The Boston Symphony is a very infrequent visitor here, and it was conclusively demonstrated last week that increased familiarity with the brilliant reconstructive work of Mr. Koussevitzky would serve distinctly to enrich the musical life of this community.

The dynamic conductor has been described chiefly as a master of tremendous emotional effects. He is more than this, for his sense of discipline and the authenticity of his musicianship is convincingly suggested by the admirable tone, the resourceful flexibility and superb powers of his orchestra. He has, moreover, a command of detail and an analytical feeling for clarity of interpretation which, combined with his distinctive personal gifts of temperament and poetic imagination, assuredly place him with the foremost musical directors of the day.

His individualistic qualities were most strikingly exhibited in the presentation of the Scriabin number. The "Poème Divin" has not been heard in this city

since the season of 1916-17, when it was submitted by Leopold Stokowski, leading the Philadelphia Orchestra. Perhaps more extended acquaintance with the cult of modernism in music has served to shed light on this impassioned and soaring score. But undoubtedly Mr. Koussevitzky has his own processes of elucidation which must be reckoned with.

In any case, the score, as played by the Boston organization, seemed to have acquired a new eloquence and meaning. The conductor was equally at home in the charming Ravel Suite, extracted from the ballet "Daphnis et Chloe," and touched heights of surging religious mysticism in Liadoff's "From the Apocalypse," in which a Russian liturgical atmosphere is expanded and dramatized with compelling art.

The claims of classic music were effectively acknowledged in a delightful performance of the Handel Concerto Grosso. Mr. Koussevitzky was received with much enthusiasm.

WELSH FESTIVALS MERGE

Spring Programs to Include Modern British Works of Interest

LONDON, Feb. 5.—Two noted Welsh festivals will be amalgamated in the approaching spring, and the choral and orchestral programs thus joined will include several British works of the contemporary school. These festivals are those at Aberystwyth and Cardiganshire.

The programs, as now planned for June 25, 26 and 27 next, will include Holst's "Ode on a Grecian Urn," from this composer's "Choral" Symphony, and Vaughan Williams' Mass in G Minor. Also announced are the perennial festival favorites, "Elijah" and Brahms' Requiem.

The Welsh Symphony Orchestra will provide the accompaniments.

Tracing the Development of Color-Organ's Art

[Continued from page 19]

stance, while preliminary experiments have revealed beautiful effects and great possibilities in the coordination of the dance with color-forms, the dancer cannot as yet be effectively followed either in rhythm or in movement.

Much Already Done

But much has already been done. The record of the labors of those who have dreamt of an art very close to the actual creation of living things is inspiring; the more so, when it is realized that most of this work has been going on without the knowledge or support of the general public.

With the awakening of artists in every field to the potentialities this new art-form holds, and with a more general availability of color-instruments, we should see the advent of an art comparable to music for the universality of its appeal and the beauty and grandeur of its literature. The international distribution of the music of all races is

perhaps one of the greatest factors making for world peace, for it affects the powerful emotional nature in human beings, instead of the forceless intellect, and creates a sympathetic understanding which results, even if temporarily, in goodwill.

With the incarnation of light, contacting directly the omnipotent human imagination, we may yet see actualized the much-heralded brotherhood of man.

"Look how the floor of heaven
Is thick inlaid with patines of bright gold.

There's not the smallest orb which
thou beholdest

But in his motion like an angel
sings,

Still quiring to the young-eyed
cherubins;

Such harmony is in immortal souls,
But whilst this muddy vesture of decay

Doth grossly close it in, we cannot
hear it. . . ."

—Act V, Scene I, "Merchant
of Venice."

Kansas University Glee Club to Enter Contest

WICHITA, KAN., Feb. 13.—The University of Kansas Glee Club will represent the Missouri Valley Intercollegiate Glee Club Association at the national contest in New York on March 6. After a number sung by the combined glee clubs, directed by Herbert Wall, the preliminary contest opened here. The clubs in competition for first honor were Washington University, University of Missouri, Washburn College, University of Kansas, Iowa State College, Oklahoma A. & M. College, Kansas State Agricultural College, and University of Oklahoma. The judges were Hagbard

Brase, Lindsborg, Kan., and Dean F. B. Stiven, Urbana, Ill. The contest was under the local management of the Saturday Afternoon Musical Club.

T. L. KREBS.

SAN FRANCISCO.—Julia Jack, soprano, was guest artist at the graduation exercises of the Teachers' College recently. Mrs. Earl Towner was the accompanist.

GLASGOW.—The Glasgow Orpheus Choir will visit America this year.

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"FAUST" SYMPHONY MOVES CLEVELAND

Sokoloff Men Aided by Orpheus Choir in Vivid Concert

By Florence M. Barhyte

CLEVELAND, Feb. 13.—The Cleveland Orchestra, Nikolai Sokoloff conducting, assisted by the Orpheus Male Choir, Charles D. Dawe, conductor, was heard in Masonic Hall on Feb. 4. The program was as follows:

Symphonic Poem, "Stenka Razine," Glazounoff
Legende, "The Enchanted Lake," Liadoff
"Faust" Symphony, Liszt

The Cleveland Orchestra presented a program of most unique design in the twelfth program in the symphony series. The assistance of the Orpheus Male Choir was of marked importance. The "Faust" Symphony was given a picturesque reading by Mr. Sokoloff. There were moments of color, and the strings portrayed their song in tones of beautiful quality. Under the leadership of Mr. Dawe, the chorus has achieved remarkable successes in its brief career. The alertness of attacks and the exquisite shading give evidence of thorough training. Stephen D. Carrier, tenor, was heard to advantage in the solo part and was well received.

Glazounoff's "Stenka Razine" was given its initial Cleveland performance. It is a colorful picture of Russia, and there are beautiful passages picturing the quiet Volga. Mr. Sokoloff's reading of the Russian works radiated great magnetism. The Liadoff "Enchanted Lake" was a delicate fairyland picture, and added much charm to the program.

Cecil Arden Scores in Long Beach

LONG BEACH, CAL., Feb. 13.—An audience which filled the grand salon of the Hotel Virginia greeted Cecil Arden of the Metropolitan Opera, when she appeared under the management of Kathryn Coffield, director of the Seven Arts Society. Miss Arden's lovely voice and artistry were shown to advantage in a program of classical, old Irish, old English, Russian and Spanish songs.

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Numerous encores were given to satisfy the enthusiastic listeners, pleased with the singer's phrasing and diction. Nels Nelson at the piano played artistic accompaniments.

ALICE MAYNARD GRIGGS.

SAN FRANCISCO SYMPHONY GIVES BERKELEY CONCERT

Hertz Players Win Much Applause Under University Auspices—Local Artists Give Programs

BERKELEY, CAL., Feb. 13.—The third concert in the series of four by the San Francisco Symphony was given in Harmon Gymnasium, sponsored by the music and drama committee of the University. The Dvorak "New World" Symphony was the main offering, and given a poetic reading. Rimsky-Korsakoff's "Dance of the Tumblers" from "The Snow Maiden" proved enchanting. Grieg's "Peer Gynt" Suite, No. 1, and the "Tannhäuser" Overture, played under Alfred Hertz. A goodly and enthusiastic audience was in attendance.

Lawrence Strauss, lyric tenor, was heard in recital at the Playhouse. Mr. Strauss has lately returned from successes abroad and his many friends

BRAILOWSKY RETURNS

Makes Canadian Début in Montreal and Fulfills Other Bookings

Alexander Brailowsky, pianist, returned last week from a tour. He made his Canadian début in Montreal on Feb. 4 at one of the concerts of the Ladies' Morning Musical Club at the Ritz-Carlton, and appeared for the second time this season in Minneapolis in recital at one of the downtown concerts on Feb. 7. His first Minneapolis appearance this season was with the Symphony. He played twice in that city last season.

On Feb. 8 Mr. Brailowsky played for the sixth time this season in Chicago, the last concert being under the auspices of the Musicians' Club of Women. He will give a recital in Orchestra Hall, Chicago, Feb. 21.

Mr. Brailowsky has given two New York recitals this season, and his third will take place in Carnegie Hall on Wednesday evening, March 3, when he will give an all-Chopin program. He has a number of other engagements during March, and two days before sailing for Europe will appear as soloist with the New York Symphony. He sails on the Olympic, March 27, for a spring tour of Europe.

Before returning to America next December, Mr. Brailowsky will play in France, Italy, Switzerland, Belgium and Holland, in all of the Scandinavian countries and also in London. Next season is well booked for his concerts in this country; they will include an extended tour of the Pacific Coast.

Long Beach Municipal Band Gives Program of Members' Compositions

LONG BEACH, CAL., Feb. 13.—The Long Beach Municipal Band recently gave a program made up of compositions by members, who conducted their own works. Herbert L. Clarke, leader, was represented by an overture, "Fraternity," and a valse lento, "Ceruleo." Other numbers were by Barney Goss secretary of the band; Anthony F. Gill, Watson W. Knowles, Robert B. Chisholm, James E. Son, John E. Wilson, Jean Davis, Fred W. Deyerberg and Eddie Klein. ALICE MAYNARD GRIGGS.

Pianist Plays Texan Music

SAN ANTONIO, TEX., Feb. 13.—Ruth Bingham, pianist, appeared in recital recently in the St. Anthony Hotel ball-

room, honoring the Tuesday Musical Club, of which she was formerly a member, on the occasion of its twenty-fifth anniversary. Miss Bingham displayed beauty of tone and poetic feeling in a program which included Mendelssohn's Prelude and Fugue in E Minor, a Chopin group, works by Liszt, Gluck and Godowsky. Numbers by San Antonio composers, Kathleen Blair, John M. Steinfeldt and the young artist herself, were warmly received. A reception was tendered Miss Bingham following the recital.

GENEVIEVE M. TUCKER.

crowded the hall to capacity to hear him in songs of the French, German and English schools, given with attention to detail. Elizabeth Alexander provided accompaniment of unusual caliber.

Brita Beckman, soprano, was heard in an interesting program at the Playhouse. She gave Swedish folk-songs in costume; a group of "Playtime Songs" by Alice Tegner, and art songs of a century ago. Eric Geiger was heard by an appreciative audience. Christine Howells Pfund delighted with two groups of flute solos by Grieg. Jessie Moore was an able assistant at the piano.

The Berkeley Piano Club gave in a recent program compositions of Slavic composers, with these members as interpreters: Seta Stewart, Mrs. John Chandler, Mrs. L. A. McClure, Mrs. Herbert Avery and Mrs. J. G. Berryhill.

The Etude Club heard an instructive paper read by Sofia Neustadt, president, on "Early Eighteenth Century British Music," with Mrs. Harold Johnson, Mrs. Clarence Page, Mrs. Murdock and Mrs. Harry Bent as soloists.

Joseph Paget Fredericks, Berkeley dancer, has been invited to dance at the Paris Opéra this fall, following which he will tour Europe. Mr. Fredericks has appeared at the Greek Theater here.

A. F. SEE.

room, honoring the Tuesday Musical Club, of which she was formerly a member, on the occasion of its twenty-fifth anniversary. Miss Bingham displayed beauty of tone and poetic feeling in a program which included Mendelssohn's Prelude and Fugue in E Minor, a Chopin group, works by Liszt, Gluck and Godowsky. Numbers by San Antonio composers, Kathleen Blair, John M. Steinfeldt and the young artist herself, were warmly received. A reception was tendered Miss Bingham following the recital.

GENEVIEVE M. TUCKER.

Milwaukee Guild Sponsors Recital by Richard Czerwony

MILWAUKEE, Feb. 13.—One of the best recitals of the season was given by Richard Czerwony, violinist, at Kenwood Methodist Church under the auspices of the Woman's Guild. Mr. Czerwony played a number of classics.

C. O. SKINROOD.

Frederic Baer to Appear in Recital

Frederic Baer, baritone, returning to New York from his recent tour as soloist with the New York Symphony, will, on Feb. 25, give a joint recital with Lewis James, tenor, in Hackensack, N. J. On March 24, Mr. Baer appears with Mildred Dilling, harpist, at Allegheny College, Meadville, Pa.

Ignaz Friedman Under Engles' Management

George Engles announces that Ignaz Friedman, Polish pianist, will be under his management in the season of 1926-27, and will be available for concerts from the middle of October to the middle of January.

WORK OF PITTSBURGH COMPOSER APPEALS

Events by Elsa Alsen and Tito Schipa Contain Much of Worth

By William E. Benswanger

PITTSBURGH, PA., Feb. 13.—Elsa Alsen, dramatic soprano, returned to Pittsburgh to give one of her artistic recitals, in Carnegie Music Hall recently. This recital was sponsored by the Art Society. Included in Mme. Alsen's program was an entire group of songs by Adolph M. Foerster, a prominent Pittsburgh composer, including "Song of Hope," "Sun of the Sleepless" and "Durch den Wald." The accompanist was Earl Mitchell.

Tito Schipa, tenor of the Chicago Civic Opera Company, appeared in recital in Syria Mosque on Feb. 2, in the May Beagle series. Mr. Schipa sang delightfully before a large audience. His accompanist, José Echaniz, proved to be exceptionally fine, and presented two groups of piano solos.

The Notre Dame University Glee Club, under the direction of Dr. J. Lewis Browne, appeared in Carnegie Music Hall on Feb. 3.

A novel program was given on Feb. 2, by the Tuesday Musical Club, in Memorial Hall. Only those who had been members of the Club for twenty years participated. The musical offerings were interspersed with talks on the activities of the Club two decades ago, by Elizabeth M. Danson. A sketch of Ethelbert Nevin was given by his relative, Olive Nevin, soprano, who sang a group of Nevin's songs. "The Club Chorale Twenty Years Ago" was presented by Mrs. James Stephen Martin, who led a group of four chorales sung by the Club in its early days.

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Boston Activities

Feb. 13.

Aaron Richmond announces the following concerts under his management. On March 3, Jean Bedetti, solo 'cellist of the Boston Symphony, will give, in Jordan Hall, his only Boston recital of the season. He is to be assisted by Felix Fox, pianist, in Debussy and Jean Hure sonatas. Other numbers will be by Breval, Couperin, Senallio, Faure, Sgambati, Davidoff and Tchaikovsky. Mr. Bedetti will play, for the first time, two pieces by our own Mr. Heilman. Arthur Fiedler will be the accompanist. In Symphony Hall, on March 11, the London String Quartet will give a chamber music concert. On March 18 Jean Macdonald, contralto, will give a song recital in Jordan Hall. John Festyn Jenkins, bass-baritone, will give a recital in Jordan Hall on March 23.

* * *

A program of Negro music was given at the home studio of Nellie Evans Packard in Brockton, Feb. 5. Mrs. Packard, singer and teacher, with studios in this city and Brockton, opened the program with "Bayou" ballads. Mrs. Walter D. Leach, violinist, played a group by Burleigh. Florence Merrill Doe sang spiri-

tuals by Burleigh, Wiggins, Manney, Turner and Gaul. Mrs. Packard concluded with songs by Ware, Noll and Clutsum. Marion Grey Leach was accompanist. The concert was the first of six spring musicales which Mrs. Packard purposes to give. Lillian Grace Cann, soprano, pupil of Mrs. Packard, recently gave a program in the Brockton Studio, when she was acclaimed in songs by Schubert, Cadman, Metcalf, Lieurance, Stickles, Philips, Huerter and Gay.

* * *

Dai Buell, pianist, gave the second of a series of concerts with interpretive remarks in the state suite of the Copley-Plaza Hotel on Tuesday afternoon, Feb. 2. Her program was entitled "New Old Music and Old New Music." She was accorded well merited applause.

* * *

Abbie Conley Rice, contralto, is fulfilling many concert engagements. She was recently acclaimed at the Boston Art Club with the Apollo Club, in Symphony Hall, and at the Cantabrigia Club, Cambridge.

* * *

Two notable recitals in Symphony Hall next month will be the second appearance this season of Sigrid Oegin, contralto, on Sunday afternoon, March 7; and the second recital of the season by Fritz Kreisler on Sunday afternoon, March 21. W. J. PARKER.



BOSTON, Feb. 13.—Henry Jackson Warren, baritone, has gone under the management of Wendell H. Luce of this city. Mr. Warren's success as a concert artist is established throughout New England. At Fall River, Mass., he was acclaimed in a recent presentation of "Messiah," his work resulting in several return engagements. Notable among the latter was a vesper service and a program of men's songs. Aside from his concert work, Mr. Jackson devotes a good deal of his time to teaching, with studios in this city, Cambridge and Lowell. He is director of music at All Souls Church, Lowell, and is completing his fifth season as baritone soloist of the Saturday choir in the Temple Israel, this city.

W. J. PARKER.

Rollin Pease in Pennsylvania

CHICAGO, Feb. 13.—Rollin Pease, bass, has left Chicago to complete an extensive eastern tour, in the course of which he will give concerts in Sharon, Meadville, Allegheny, Titusville, Dubois, Brookville, Sagertown and Warren, Pa. Returning to Chicago, he will appear as soloist in the Apollo Club's performance of "Elijah" on March 6.

Boston Soprano Heard in Jordan Hall

BOSTON, Feb. 15.—Gladys de Almeida, soprano, gave a recital at Jordan Hall on Feb. 10. Her program contained arias from "Don Giovanni" and Ravel's

Reiner Receives Welcome as Philadelphia Guest Leader

[Continued from page 1]

agreeable impressions of the first. This director excels in a sense of rhythm and precision and is peculiarly at home in the labyrinthine realm of modern music.

He thus gave an exceedingly illuminating performance of the Casella number, a vividly-written ballet piece in the composer's most effective style. The color and atmosphere of the work were accentuated by an off-stage solo, in the form of a Sicilian folk-song, voiced by Louis James. In striking contrast were the simplicity and quaintness of the Scarlatti feature, an infectious, bright work, orchestrated with much skill by the modernist Tommasini. It is in five movements, of which the second, with an Andante for muted strings seemed to have the most vital and enduring substance.

The presentation of the d'Ambrosio work inspired surprise at the tardiness of its introduction here. It ranks unquestionably as one of the most important of modern works for the violin, containing a richness of melody, a sound musicianship and feeling for the solo instrument that are worthy of considered praise. The score is now twelve years old. Mr. Jacobinoff interpreted it with keen appreciation of its poetic content and with an easy mastery of its technical exactions. The first movement enables the composer to display his command of orchestral devices. The second is sheer melodic writing of a high calibre, while the third provides a brilliant and arresting conclusion.

Save for certain vagaries of tempo, such as taking the charming Allegretto and the last movement in somewhat headlong style, Mr. Reiner gave a firm and well rounded presentation of the sprightliest and most objective of the Beethoven symphonies. H. T. CRAVEN.

"L'heure Espagnole," and songs by Strauss, Schumann, Wolf, Foote, Clarke, Manney, Repper, La Forge, Pizzetti, Respighi and Widor. A group of Portuguese, Russian and Spanish songs was also included. Miss de Almeida, repeating her success of last season, was warmly applauded. Henry Levine was the accompanist. W. J. PARKER.

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Dusolina Giannini Again to Tour in Both Europe and America Next Season

(Portrait on front page)

DUSOLINA GIANNINI, soprano, has been fulfilling an extended concert itinerary in America since her return from operatic and concert appearances on the Continent last fall. Miss Giannini will divide the season, 1926-27, between Europe and the United States.

During the present season she will have made fifteen appearances in Germany and over fifty appearances in this country. Many of these have been re-engagements from last season and two seasons ago, and many of these have already reengaged her for next season.

Next season she will spend the period from October to December in Europe, appearing in opera and concerts throughout England, Germany, Austria and other countries. She will return to America in time to begin her tour on Jan. 1 and is already booked heavily, including return engagements in Boston, Kansas City, Tulsa, Milwaukee and other centers. Before the end of the present season she will make two more appearances in New York and will sing at no fewer than four important spring festivals, namely those of Lindsborg, Kan., Newark, N. J., Westchester, N. Y., and Evanston, Ill.

Miss Giannini was born in Philadelphia of Italian parentage. Her father, Ferruccio Giannini, was a well-known tenor in Italy before coming to this country,

and her mother also an accomplished musician. She had lessons in piano, voice and solfeggio as a child. In 1919 Miss Giannini became a pupil of Marcella Sembrich. Her leap to fame was accomplished without preliminary heralding when she substituted at short notice for an indisposed singer at a concert of the Schola Cantorum in New York on March 14, 1923.

The young singer was immediately engaged for recitals and orchestral appearances. Her debut in the latter field was made with the New York Symphony in Washington in December, 1923. She has subsequently been heard with the New York Philharmonic, the Minneapolis, Detroit and Cincinnati Symphonies. Her London debut was made in Queen's Hall on June 19, 1924. So feted was she after this engagement that a second recital was arranged a fortnight later.

Miss Giannini's successful appearances in the principal music centers abroad established her in the favor of European audiences. The young American artist's work in opera was the object of most favorable comments, following her debut last fall in the title rôle of "Aida" at Hamburg. Berlin and other centers subsequently heard her in this rôle and as *Santuzza*. She was soloist also with the Berlin Philharmonic and the Leipzig Gewandhaus.

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ADVANCE BOOKINGS

Changes in, and additions to, this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

INDIVIDUALS

Claussen, Julia—Atlantic City, March 6.
Coates, John—Buffalo, March 1.
Crooks, Richard—Los Angeles, Feb. 28;
Hollywood, March 2; Napa, Cal., March 4.
Davis, Ernest—Albany, March 3.
Enesco, Georges—Boston, March 5 and 6,
with Boston Symphony.
Errolle, Ralph—Atlantic City, March 6.
Giannini, Dusolina—New Britain, Conn.,
Feb. 28; Buffalo, March 2; Montclair, N. J.,
March 5.
Gigli, Beniamino—New York, Feb. 28, Century
Theater.
Hess, Myra—Hartford, March 5; New
Haven, March 6, Yale University.
Hutcheson, Ernest—Boston, March 5 and
6, with Boston Symphony.
Jacobi, Irene and Joseph Fuchs—New
York, Feb. 28, Steinway Hall.
Jacobsen, Sascha—Cedar Rapids, Ia.,
March 3.
Jeritz, Maria—Washington, March 3;
Lynchburg, Va., March 6.
Johnson, J. Rosamund and Taylor Gordon
—New York, Feb. 28, Town Hall.
Levitzi, Mischa—Montclair, N. J., March 5.
Low, Rosa—New York, Feb. 28, Century
Theater with Beniamino Gigli.
McCormack, John—Los Angeles, March 2
and 4, Philharmonic Auditorium; Hollywood,
March 6, High School Auditorium.
Maier, Guy—New York, March 4, Aeolian
Hall.
Maier, Guy and Lee Pattison—Hanover,
N. H., March 1; Portland, Me., March 3;
Worcester, Mass., March 5.
Meisle, Kathryn—Miami, Fla., March 1;
Jacksonville, Fla., March 3; St. Petersburg,
Fla., March 6.
Ney, Elly—Bloomsburg, Pa., March 5,
Normal School.
Priore, Sante Lo—New York, Feb. 28,
Aeolian Hall.
Scharer, Irene—New York, Feb. 28, with
New York Symphony; March 4, Aeolian Hall.

ORGANIZATIONS

Chamber Music Society of San Francisco—
Oakland, Cal., March 1; San Francisco,
March 2.
Fionzaley Quartet—New York, March 2,
Aeolian Hall; Boston, March 5.
Hart House String Quartet—Winnipeg,
Can., March 1; Brandon, Can., March 2;
Regina, Can., March 3; Moose Jaw, March
4; Saskatoon, Can., March 5.
Hinshaw "Marriage of Figaro" Company
—Omaha, March 1; Fort Dodge, March 2;
Minneapolis, March 3; Des Moines, March
5; Cedar Falls, Ia., March 6.
Lutz Quartet—Independence, Kan., Mar. 4.
London String Quartet—New York, March
6, Carnegie Hall.
Russian Symphonic Choir—Dayton, March
2; Sandusky, Ohio, March 3.

Dearborn Sings in Tamme Studio

On Jan. 23, Harold Dearborn, tenor, a pupil of Charles Tamme, gave a recital at the Tamme Studio. His program was varied, including works of Handel, Franck, Casella, Fourdrain, and Ponchielli. Particularly pleasing was a number by Fourdrain, which Mr. Dearborn repeated. His encores, which were well appreciated, were "A Memory" by Ganz, "Love Comes Riding" by Bridge, and "Annie Laurie" in the arrangement by Liza Lehmann. Mr. Dearborn is tenor soloist at the First Baptist Church, New York, at Temple Emmanuel in Yonkers, and is first tenor with the Campus Quartet. On Feb. 2, Mr. Dearborn was the soloist with the Concord Orchestral Club, in Concord, N. H.

S. C. Yon Pupil Pleases in Recital

Viola Falkenthal, soprano, gave a recital at the Yon Studios on Feb. 6 before a number of guests. In an exacting,

carefully drawn program, including "Goin' Home" by Dvorak-Fisher; "Memories of Long Ago" by P. A. Yon; "Retreat" and "The Song of the Open," of La Forge; "Morning Hymn," by Henschel; "Devotion," by Strauss; "Farewell," by S. C. Yon, and arias from "Madama Butterfly," "La Gioconda" and "Lohengrin," Miss Falkenthal disclosed unusual talent and a voice which is pleasingly musical, even in scale, and well placed. Although very young, Miss Falkenthal interpreted her songs impressively, with feeling and intelligence. S. Constantino Yon, her teacher, was Miss Falkenthal's efficient accompanist.

Saminsky Given Honor by Academy in Florence

LAZARE SAMINSKY, Russian born composer and conductor who has been resident for several years in America, has been elected an honorary member of the Royal Academy in Florence, Italy, for services rendered to contemporary art.



Lazare Saminsky

works abroad, and lectured on young American and Russian music at the universities of Paris, Lyons and Oxford, and before the Faculty of Arts in London. During recent seasons he has been guest composer-conductor of the Friends of Music, the New York Symphony and Philharmonic, the Colonne Orchestra in Paris, and other organizations. He began his career as conductor of the Petrograd University Choir, then a choral society in London, after which he was musical director of the Duke of York's Theater. Numerous songs from his pen, his Second Symphony, a ballet, "The Lament of Rachel," and other large works have been published in New York, in Paris and in Vienna.

St. Louis Choral Club Appears

St. Louis, Feb. 13.—The first evening concert of the Morning Choral Club took place on Feb. 9, at the Odeon, Charles Galloway conducting. It was a program of rare delight, with highly contrasting numbers very finely sung. Especially noteworthy was a "Russian" Lullaby by George Edgar Oliver, sung from manuscript and the "Song of Brother Jacques" by Paladilhe, sung a cappella. Carl

Chicago Symphony Gives 1750th Subscription Concert

CHICAGO, Feb. 13.—The Chicago Symphony's subscription concert, given under the baton of Frederick Stock on Saturday evening, Feb. 6, was the 1750th in this series. Joseph Szigeti was the soloist. The program, heard also the preceding day, was as follows:

Overture to "Anacréon".....Cherubini
Third Concerto.....Bach
"Le Poème Devin".....Scriabin
Concerto for Violin.....Brahms

If the Brahms Concerto is generally regarded as marking the limit of a violinist's ambitions, it appeared to be almost the only work suitable as a completely persuasive vehicle for Mr. Szigeti's style. This philosopher violinist's accomplishments are not pure enough in workmanship, apparently, to deal in perfection with Beethoven's Concerto, with which alone the Brahms work shares elevation and dignity.

Mr. Szigeti played Brahms' music with varying skill, though always with an understanding which sustained his interpretation in beauty even when his technic became uneven. Moreover, he brought both his audiences to a pitch of enthusiasm which was epoch-making in local annals.

Mr. Stock gave a performance of the Bach Concerto which could only be termed snappy. The shading was somewhat abrupt, but this fitted into the energetic scheme to which Mr. Stock held the work. As usual in the orchestra's performance of this concerto, the conductor's orchestration of Bach's chorale prelude, "O Mensch, bewein' dein' Sünde gross," was interpolated.

Scriabin's aspiring symphony was given a purely literal performance, one making clear the inexpertness with which the Russian attempted to straddle the symphonic and mystical realms, and which, lacking eloquence, also failed of great effect. Jacques Gordon's playing

Busch's Cantata, "Pan's Flute," occupied a major portion of the second half, with Royal Dadmun in the solo part. John Kiburz, flutist, played a fine solo. Mr. Dadmun was in exceptionally good voice and besides this sang a group of delightful French songs by Fauré, Rhené-Baton and Duparc, works of Moussorgsky, Liszt and Grieg and a number of songs in English. Paul Friess furnished accompaniments of high standard for both soloist and club.

HERBERT W. COST.

Arthur Loesser with Ensemble

CLEVELAND, Feb. 13.—Arthur Loesser, American pianist who recently joined the piano faculty of the Cleveland Institute, is busy completing his winter concert season between classes. He is scheduled to play at Steinway Hall, New York on Feb. 19, with the Stringwood Ensemble.

of the violin solo passage was grateful. The audience, glad to hear a work which has been slow in gaining the orchestra's attention, applauded diligently.

The novelty on the Chicago Symphony's popular program of Feb. 11 was Ludwig Wilhelm Maurer's ancient Symphonie Concertante for four violins, played by Messrs. Weicher, Polesny, Rink and Goodsell. The accompaniment had been rearranged by Mr. Stock. Consisting as it did of no violin parts, the tonal background offered no complications to obscure the effect of the four solo instruments. The performance was of notable clarity and precision, and of excellent tone. The elaborate cadenza, beautifully intertwining the quartet of voices, was repeated at the evident desire of a large audience. Performances of Wolf-Ferrari's Overture to "The Secret of Susanne," Beethoven's Fifth Symphony, Lalo's "Norwegian" Rhapsody, and Alexandre Glazounoff's First Concert Waltz completed the list.

EUGENE STINSON.

Whittington Will Conduct Summer Master Classes in South

Dorsey Whittington has been engaged to hold a special summer master class in piano playing at Winthrop College, Rock Hill, S. C. Mr. Whittington has already had two successful tours in the South and will play there again after his Chicago recital on March 4. At the close of the master class, Mr. Whittington will sail for Europe where he will take a short rest before fulfilling a few dates in England and Germany. He will return in November for a transcontinental tour which is being booked by his manager, Georges DeLisle.

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People and Events in New York's Week

BROOKLYN REVELS IN SYMPHONIC CONCERTS

Philharmonic, Boston and
N. Y. Orchestras Heard—
"Barber" Given

By Arthur F. Allie

BROOKLYN, Feb. 13.—The Metropolitan Opera Company gave "Il Barbiere di Siviglia" at the Academy on Jan. 26, before a large audience gathered to hear Amelita Galli-Curci as Rosina. The prima donna sang with her usual limpid quality of tone and delivered the bravura passages with ease. Her singing was punctuated with applause that hardly waited the finish of the more familiar arias. Armand Tokatyan was Almaviva, in place of Mario Chamlee, previously announced, and sang creditably. Other members of the cast were Pompilio Malatesta, Giuseppe de Luca, as Figaro, Henriette Wakefield, José Mardones and Vincenzo Reschiglian. Giuseppe Bamboschek conducted.

The Figue Choral of fifty voices, under Carl Figue presented a program of numbers by Wagner, Weber, Verdi and Brahms at Hotel Bossert on Jan. 28. Berthe Imelda Georges was harp soloist and Katherine Noack Figue accompanied at the piano.

Anna Winitsky, thirteen-year-old pianist, gave a recital at the Academy of Music on Jan. 30. She was heard in the Sonata "Pathétique" of Beethoven, the Fantasia-Impromptu, B Minor Mazurka, C Sharp Minor Valse, F Sharp Nocturne and A Major Polonaise by Chopin, the "Witches' Dance" by MacDowell, Romance by Sibelius, "Le Papillon" by Lavallo, "The Lark" of Glinka-Balakireff, "Danse Nègre" by Cyril Scott and the Eighth "Hungarian" Rhapsody of Liszt.

The Philharmonic Orchestra, under Arturo Toscanini, gave a splendid program for the only concert Mr. Toscanini conducted in Brooklyn, on Jan. 31. Despite inclement weather, a large gathering greeted the Italian conductor. The program included Vivaldi's D Minor Concerto Grosso, Haydn's "Clock" Symphony, Siegfried's Death and the Funeral March from "Götterdämmerung," Respighi's "Pines of Rome" and Berlioz's "Rakoczy" March.

The String Orchestra of the Brooklyn Chamber Music Society, Frank Woelber, conductor, gave a free concert on Feb. 4, in the auditorium of the Manual Training High School. The following numbers were included: "Don Juan"

Overture by Mozart, the "Unfinished" Symphony of Schubert, Andante Cantabile by Tchaikovsky, the "Surprise" Symphony by Haydn, excerpts from "Mlle. Modiste" by Herbert, "My Heart at Thy Sweet Voice" by Saint-Saëns, and "Pomp and Circumstance" by Elgar. Giovanni Fattorosi was soloist, playing Bruch's G Minor Concerto for Violin, with Blanche Hall at the piano.

The Brooklyn Free Musical Society presented its eighth free concert at the New Utrecht High School on Feb. 5. Arias and duets from "Cavalleria Rusticana" with an orchestra under Philip Ehrlich were heard.

The singers who took part were Irene Jacques, Esterre Waterman, Victoria Markman, Dmitry Dobkin and Luigi Dalle Molle. Numbers were given in costume. George Gartlan, director of music in New York schools, narrated the story of the opera and spoke on the life of the composer.

The Philomela, Etta Hamilton Morris, conductor, gave a benefit performance for the Methodist Deaconess Home at the Academy on Feb. 4. The program included numbers by Strauss, Beethoven, Tchaikovsky and others. Incidental solos were sung by Daisy Krey, contralto, and Kathryn Fett, soprano. Assisting artists were Henry Allen Price, reader, and the Stuyvesant Male Quartet.

The Boston Symphony was heard on Feb. 5 in the Academy in a relatively uninteresting program. The concert opened with Galliard's Sonata in G for small orchestra, transcribed by Maximilian Steinberg, and included the "Benvenuto Cellini" Overture by Berlioz, Rimsky-Korsakoff's "Schéhérazade" and the Third Piano Concerto by Serge Prokofiev, with the composer at the piano. This number met with little warmth from the audience. Serge Koussevitzky conducted.

The New York Symphony, Otto Klemperer, guest conductor, gave its fourth subscription concert at the Academy on Feb. 6. The soloist was Roland Hayes, tenor. The program opened with the "Freischütz" Overture, and the orchestra was further heard in Beethoven's Seventh Symphony and the Prelude to "Die Meistersinger." Mr. Klemperer made a fine impression by the spirited readings of the Wagner and Beethoven works. Mr. Hayes was heard in the aria "Si mostra la Sorte" by Mozart, and in a group of three Negro spirituals, arranged by Leo Rosenek. Mr. Hayes' singing was artistic throughout and his interpretations of the spirituals evoked rounds of applause.

Barrère Symphony to Introduce Novelties

George Barrère with his Little Symphony and Barrère Ensemble will give another series of Sunday evening concerts at the Henry Miller Theater. These concerts, on the evenings of Feb. 21, March 7 and March 21, will serve to introduce many novelties. At each concert a composition by an American woman composer will be played for the first time, and American male composers will also be represented, among them G. Harnisch and O. Maganini.

Bachaus to Give Last Recital

Wilhelm Bachaus will give his last recital of the season in Aeolian Hall on Sunday afternoon, Feb. 21. His program will include music of Bach, Beethoven, Brahms, Chopin and Liszt. Mr. Bachaus will not be heard again in this country until the winter after next, as in May he leaves for Australia, and during the season 1926-27 he is booked for an extensive tour of the capitals of Europe.

Anne Robénne Will Head Own Ballet

Anne Robénne states that she will not head the American National Ballet, as announced, but that she will remain in concert work during the rest of the season and next season plans to head her own company. In addition to the "Toe" Ballet, her program will include a Spanish number with especially engaged Spanish dancers secured by Jean de Beaucuire, who will interpret a playlet of Spanish life.



Photo by Mishkin

VICTOR WITTGENSTEIN has made a specialty of lecture-recitals lately, on the programs of which he has stressed a theory of contrasts and his disbelief in the traditionally chronological piano program. Mr. Wittgenstein alternates between the old and the new; he contrasts sarabandes and toccatas of Rameau and Bach with those of Debussy, an old jig with a "Jazzberry" by Gruenberg. "The effect," he says, "is rather like taking a hot and then a cold shower!"

Cecil Arden to Make Tour

Cecil Arden, mezzo-soprano of the Metropolitan Opera, recently completed a tour which took her as far South as Miami and as far West as Portland, Ore. In many of the places she has already been reengaged for next season. On all her programs next season she will sing "Carmen's Dream," the operatic fantasy arranged for her by A. Buzzipaglia, and for which she has the exclusive rights. This tour, like the four previous ones, will be under the direction of A. M. Oberfelder of Denver. In addition to her tour to the Pacific Coast, she will be heard extensively in the Middle West, under the direction of the Civic Concert Series of Chicago.

Recital Announced for Frieda Williams

Frieda Williams, soprano, on Tuesday evening, March 2, in Town Hall, will give her first New York recital, presenting groups of old Italian, German and French songs; and a fourth group of songs in English, including compositions by Hageman and Deems Taylor. Miss Williams is an American, and has received all her musical instruction in this country.

Katherine Groschke to Play Bloch "Poems"

Katherine Groschke will give a piano recital in Aeolian Hall on Feb. 19, when she will include upon her program Beethoven's Sonata in D Minor, Op. 31, No. 2, and will feature Ernest Bloch's "Poems of the Sea." Other numbers will be by Bach, Scriabin, Brahms and Chopin.

Mieczyslaw Horszowski Will Make Début

Mieczyslaw Horszowski, Polish pianist who will give a recital in Town Hall on the afternoon of Feb. 24, began his career on the concert stage as a boy prodigy, appearing in this country in 1906. He has made many tours of the Continent and one in South America. He made his London début last December.

Mischa Weisbord Will Give Carnegie Recital

Mischa Weisbord, Russian violinist who will make his American début in Carnegie Hall on the evening of Feb. 23, began his violin studies in the Conservatory of Petrograd under Glazounoff. He was also coached for a time by Leopold

Auer and Paul Kochanski. Four or five years ago he arrived in New York, a boy prodigy, but on the advice of the head of the Wolfsohn Bureau, decided to postpone his début until later. Mr. Weisbord returned to Europe and studied under César Thompson, Hubay, Willy Hess and Ysaye. Last autumn he toured Scandinavia with great success.

GESCHEIDT CLASS MEETS

Conference at Studio Is Followed by Pleasing Song Groups

The regular monthly session of Adelaide Gescheidt's voice conference class was held at her studios, on the afternoon of Jan. 28. The question of voice and its normal development, according to Miss Gescheidt's scientific principles, formed the theme of an interesting and animated discussion by the many students who were present at the class session. Demonstrations of the various questions brought up, made each principle of Miss Gescheidt's procedure clear. The class session was followed, as usual, by a program given by three very interesting singers of Miss Gescheidt's development. Lucille Banner, coloratura soprano, Anita Self, dramatic soprano, and Foster Miller, dramatic baritone.

Miss Banner's beautiful voice showed to advantage in "Guinise alfin il momento" and "Deh Vieni" from "The Marriage of Figaro," "Ein Träume" by Grieg, "Er Ists" by Wolf, and "Das Veilchen" by Mozart. Miss Banner showed great talent. She sang with unusual artistic finish and showed depth of feeling in her exacting group. Miss Self sang "Carmela" (Mexican) and "Ay, Ay, Ay" (Argentine), two traditional songs, in Spanish, also "The Lament," Gaelic traditional, "The Poet Sings" by Watts, and "Ecstasy" by Rummell. Her voice is full and free throughout and her interpretations were marked by intelligence and warmth. Mr. Miller sang "Bois Epais" by Lully, the "Volga Boat Song" by Galsberg, "O, du Meine Holder Abendstern" by Wagner, and "Tally Ho!" by Leoni. He has a rich, resonant voice and sings with musical feeling and understanding. Betty Schullen presided efficiently at the piano.

M. G. B.

Engagements Listed for Spalding

Recent engagements signed for Albert Spalding, violinist, are those with the Louisiana College at Alexandria, La., for April 28 and at the Ann Arbor Music Festival, where he will play for a children's concert on the afternoon of May 21.

Mary Lewis to Give First Recital

Mary Lewis, soprano of the Metropolitan Opera Company, will give her first song recital in New York in Carnegie Hall on Sunday afternoon, Feb. 28. Miss Lewis has made many appearances in musicales at the Biltmore, Waldorf, at Mrs. Astor's and elsewhere, and has already been booked for a long concert tour.

Beniamino Riccio Returns for Début

Beniamino Riccio, American baritone who has returned after successful appearances abroad in opera and concert, will make his début on Sunday afternoon, March 7, at Aeolian Hall. Mr. Riccio will offer a program of operatic arias and concert songs in Italian, French and Russian.

Elsa Alsen Engaged for Los Angeles

Elsa Alsen, dramatic soprano, has engaged to sing with the Los Angeles Grand Opera Company next October, under Richard Hageman. Mme. Alsen will probably appear in Wagnerian rôles. In June, Mme. Alsen will sing at the Saengerfest in Philadelphia.

Dushkin to Give Second Recital

Samuel Dushkin, Russian violinist who gave his first New York recital on Jan. 17, will give a second in Carnegie Hall on Feb. 24. Mr. Dushkin's program will include the Handel D Major Sonata, the Mendelssohn Concerto, and shorter numbers by Ravel, Debussy, Gershwin and others.

Polah Lists Unfamiliar Music in Series

Andre Polah, Dutch violinist, will give a series of four recitals of rarely played violin music in Chickering Hall on March 10, 17, 24 and 31.

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EMILY ROOSEVELT, a member of the famous family, is a daughter of 1812, a member of the D. A. R., and a soprano. Among her season's engagements in the last-named capacity are those as soloist with the Boston Handel and Haydn Society in "Elijah," at the Halifax Festival in "Tales of Old Japan" and "Elijah," with the Lowell Masonic Choir, Washington Choral Society, in the New York University course, in Ridgewood, N. J., with the St. Cecilia Society, the Stamford Symphony, the New Haven Women's Club and others. Miss Roosevelt's repertoire includes operatic rôles in addition to those of oratorio. She is at present under the direction of Walter Anderson, Inc.

Max Jacobs Reënters Quartet Field

Max Jacobs, conductor of the Chamber Symphony, has reorganized a string quartet, a field in which he was formerly associated. The members of Mr. Jacobs' organization, with himself as first violin, include William Bloom, recently of the New York Symphony, second violin; Otto Stahl, formerly of the Philharmonic Orchestra and the Wagnerian Opera Company, viola, and Carl Johner, soloist with leading orchestras here and abroad, 'cellist. The Quartet made its first appearance on Feb. 17 at Hunter College, playing Schumann's Third Quartet and a group by Russian composers.

Boris Saslawsky Booked for Colleges

Boris Saslawsky, baritone, has been engaged as soloist for the North Shore Festival on May 31. Mr. Saslawsky, associated with Arthur Whiting, appeared at Hamilton College on Feb. 8. Mr. Saslawsky is booked to sing at Yale on March 22, at Princeton on March 23, at Massachusetts Institute of Technology on March 30, and at Harvard on March 31.

Arthur Jones Fulfills Engagements

Arthur Jones, harpist, played at a "matinée poétique" given by Mme. E. Lance de Parenty in the studio of Mrs. Benjamin Morton on Feb. 2. Mr. Jones, among other numbers, gave the Impromptu-Caprice by Pierné and pieces of Debussy and Gluck. On Feb. 5 Mr. Jones was soloist with the Verdi Club at the Waldorf, playing numbers of Saint-Saëns, Handel and Debussy.

Gus Edwards Revue Seen at Rivoli—Rialto Features Music

The surrounding program at the Rialto Theater opens with "Musical Comedy Favorites," an overture of musical comedy "hits" of this season, played by the orchestra with Irvin Talbot conducting. A Red Seal scenic novelty, "Reelviews" follows after which Ruth Brewer, announced as "A Whole Orchestra" plays fourteen instruments. The Rialto Cinemevents precedes the stage

offering of the Western Quartet who sing "Bits o' Harmony." C. Geis at the organ offers a musical novelty called "Vocal Athletics."

Gus Edwards presents his first Publix Theaters revue, "Garden of Girls," at the Rivoli. Howard Johnson has written special lyrics, and Herman Rosse has designed costumes and settings. "Land of Dreams," an outdoor reverie, accompanied by the orchestra, and the latest "Movievents" are the short film showings. Nathaniel Finston has arranged all musical events, which includes Friml's Overture, "The Firefly," played by the orchestra under Joseph Littau. Marjorie Dodge, lyric soprano, sings "Gianina Mia." Elmer Cleve, gives syncopated xylophone numbers, and Harold Ramsay plays "Melodies Are Memories" at the organ.

GIVE CHILDREN'S CONCERT

Heckscher Foundation Orchestra Heard in Admirable Program

Under the leadership of Isidor Strassner, the Heckscher Foundation Children's Orchestra was heard in a more than creditable concert on the evening of Feb. 14, in the Children's Theater. The organization, consisting of over sixty pieces, presented a program every number of which might have graced a list by any symphonic orchestra in the world.

Beginning with the overture to Gluck's "Iphigenie en Aulide," the orchestra was heard also in the Wilhelmj arrangement of the "Meistersinger" Prize Song, the Pizzicati Polka from Delibes' "Sylvia," Mozart's "Eine Kleine Nachtmusik" and Jessel's "Parade of the Wooden Soldiers." Solos were excellently played by Sylvia Solow, who was heard in de Bériot's "Scene de Ballet," with Anna Strassner at the piano; Sydney Halpern, oboeist, who played Labate's "Pastorale," and Dorothy Siegel, 'cellist, who gave "Lamento," by Gabriel-Marie and a Scherzo by Popper with Miss Strassner as accompanist.

Mr. Strassner's ability as an instructor was reflected in the exceedingly good work done by the orchestra, and his conducting was clear and comprehensive.

O. F.

Tillson Talks on "Development of Song"

"The Development of Song," a series of six lectures, is being given by Rex Tillson with Ann Luckey, Greta Masson, Greta Torpadie and Arthur Richmond as assisting artists at Guild Hall. Talks on "Song Before the Time of Bach" and "The Song of the Classicists" have already been given. "The Lieder of the Romanticists" will be the subject on Feb. 28, "Songs of Various Romanticists" on March 28, and "Songs of the Modernists" on April 11.

Giacomo Quintano Signs with Ingegneros

Giacomo Quintano, violinist and teacher, is now under the management of G. Ingegneros, and has been booked for two recitals in Town Hall, on March 20 and April 25. In conjunction with Fedelia Solari, soprano, and Cesare Nardella, tenor, Mr. Quintano appeared at the Colonial Theater, Pittsfield, on Feb. 11, and at Convention Hall, Rochester, on Feb. 18. He will appear in Symphony Hall, Boston, on April 11.

Shapiro Pupil Plays in Wurlitzer Hall

Theodore Lassoff, a violin pupil of H. M. Shapiro, gave a recital in the Wurlitzer Auditorium on the afternoon of Jan. 16. Mr. Lassoff was well received, being recalled many times after each number, and responded to demands for encores. The program included Handel's Sonata in E, Ries' Suite in G with the well known "Perpetuum Mobile," Wieniawski's "Russian Airs," and numbers by Rimsky-Korsakoff, Elgar and Chaminade-Kreisler. A. Lipschitz was at the piano.

Christian Holtum to Feature American Works

Christian Holtum, baritone, will give a concert at the Engineering Society's Auditorium assisted by Elsa Nordstrom, violinist, on Sunday evening, Feb. 28. The program is in six groups, a large part being devoted to numbers by American composers.

May Korb to Sing with Gigli in Philadelphia

May Korb, soprano, has been engaged to sing with Beniamino Gigli, tenor or the Metropolitan Opera, at the Metropolitan Opera House, in Philadelphia, on March 1.



LYNNWOOD FARNAM is giving a series of Bach recitals at the Church of Holy Communion, on Monday nights in February, also three recitals at the Cleveland Museum of Art, going later to Oberlin College, Yale University and Dartmouth College for special appearances on their artists' programs. He also appears in Chicago. Following his spring tour, he will leave for England, where he will have return engagements at Westminster, Yorkminster, Southwark Cathedral, Christ's Church Cathedral, Oxford, Trinity College Chapel, Cambridge, Bath Abbey, St. Mary Radcliffe, Bristol, Exeter Cathedral and other places, where he appeared last season. Mr. Farnam is also playing a series of five recitals at the Church of the Resurrection in New York this spring. He has been chosen the principal soloist at the meeting of the American Guild of Organists in Buffalo in June.

Kathryn Meisle Begins Recital Tour

On Feb. 9, Kathryn Meisle, contralto of the Chicago and Los Angeles Opera Companies, began a tour which will oc-

cupy her attention until April 18. The series opened in Washington, D. C., as soloist with the New York Symphony in a special "Rienzi" program. Miss Meisle gives recitals in Bloomsburg, Pa.; Bowling Green, Ky.; where she will have two concerts; Annville, Pa.; Columbus, Ohio; Jackson, Mich.; Miami, Jacksonville and St. Petersburg, Fla.; Harts-ville, S. C.; Pinehurst, N. C.; Chattanooga, Tenn.; Greenville, S. C.; Dayton, Ohio; Wausau, Wis.; Arkansas City, Kan.; Cumberland, Md.; Utica, N. Y.; Syracuse, N. Y., and Selma, Ala. All of these will be individual song recitals, with the exception of Dayton, Ohio, where Miss Meisle will be heard in joint recital with Richard Bonelli, baritone of the Chicago Opera Company, in the closing concert of the Civic Music League of that city, on March 18.

GROLLE WILL LECTURE

Settlement School Director to Give Series in Washington

John Grolle, director of the Settlement Music School, has announced a series of lectures to be given in Wilmington, Del., under the auspices of music lovers and educators of that city. The lectures will cover a field technical, aesthetic and philosophic and will be incorporated later into a series of magazine articles which Mr. Grolle is completing.

Mr. Grolle will illustrate his points at the piano and will conduct a psychological experiment by giving a public lesson to two children, one brightly alert and the other of lower average mentality, to demonstrate modern teaching methods based upon the conception that a pupil should act as a teacher "so that by giving out he becomes conscious of what he has been taking in."

The series is divided into eight parts, labelled "Primitive Music," "Melody," "Music as an Expression of the Emotional Life," "Music as a Social Force," and "Human Experiences as Interpreted in Music," the last being divided into three parts, illustrated by the music of Palestrina, Bach, Mozart, Beethoven, Schumann, Tchaikovsky, Moussorgsky and César Franck.

First European Tour for Esther Dale

Esther Dale, soprano, sailed for Europe, on Feb. 9, on the Bergensfjord. She will spend a short time in Norway, vacationing after her American season, and will then commence a European concert tour, opening at Berlin.

PASSED AWAY

Helen Archibald Clarke

BOSTON, Feb. 14.—Helen Archibald Clarke, composer, pianist and librettist, died in this city on Feb. 8. Miss Clarke was born in Philadelphia, the daughter of Dr. Hugh A. Clarke, professor of harmony in the University of Pennsylvania. She early showed unusual musical talent, both as pianist and composer, and appeared in public as a pianist when still a child. She composed much music of a highly original and imaginative type: operettas, cantatas, songs, incidental music for various stage productions as well as piano pieces. Within the week her composition "The Hidden Dark" for piano has appeared with a mystical poem as a prelude. Early in the nineties Miss Clarke and Charlotte Porter settled in this city, where they were active in the promotion of literature and music. They founded the American Drama Society and the American Music Society. Miss Clarke wrote "Gethsemane," a symbolic rhapsody for which Gustave Strube composed the music, and played it with his orchestra. Among her other musical works were "May Queen," an operetta, "Starrylocks in Butterfly Land," words and music of a children's operetta, and "Hidden Dark" just off the press. Miss Clarke was a member of the New England Poetry Club, the Boston Authors' Club, Boston Browning Society, vice-president of the American Poetry Association, honorary vice-president of the London Poetry Society.

W. J. PARKER.

Alfred Gideon Langley

PROVIDENCE, R. I., Feb. 13.—Alfred Gideon Langley, identified for half a century with the musical life of Rhode Island, died suddenly of heart disease at his home in Newport recently. Mr. Langley, who was born in 1850, was a graduate of Brown University, being a

member of the class of 1876. It was during his undergraduate days that he first became seriously interested in music, acting as choir leader in the college. He later became a prominent organist and had played in practically every prominent church in Newport and Providence. The night before his death he conducted the annual concert of the Newport Philharmonic Society which he had had in charge for many years. He is survived by two sons, Allan and Howard, the former a viola player in the New York Philharmonic, and a daughter, Rosamund, a teacher of music in New York.

N. BISSELL PETTIS.

Louis Mollenhauer, Sr.

Louis Mollenhauer, Sr., known as a concert violinist, and the head of the Louis Mollenhauer Conservatory of Music in Brooklyn, died of pneumonia at his home in that city on Feb. 8. Mr. Mollenhauer, who was the son of Henry Mollenhauer, a prominent 'cellist of another generation, was born in Brooklyn, Dec. 17, 1863, and studied violin with his uncle, who was a pupil of Spohr. Mr. Mollenhauer appeared in public while still in his teens and was also a member of the Schubert and Mollenhauer Quintet Clubs. After his father's death in 1889, he succeeded to the management of his Conservatory, which position he retained for two seasons, when he established his own school. He is survived by his wife and two sons.

August Beck

WASHINGTON, D. C., Feb. 15.—August Beck, a well known expert on foreign music, and a resident here for many years, died on Feb. 11, at an advanced age. Mr. Beck was born in Bavaria, Germany, and was a member of the Music Research Society and other organizations.

A. T. MARKS.

Claudia Muzio Sings Her Way Round the World Opera Circuit



F Claudia Muzio were not such an enthusiastic opponent of jazz, she might take the Gershwin (Ira, not George) "Professor! Start your beat," as the motto for her crest. Claudia Muzio lives in opera houses. She seems always ready to go on at her cue. The inventor of that fantastic scheme of a world circuit of opera houses probably heard about her. She is, these days, an inveterate globe-trotter; but she seldom has time to see more than the inside of the opera house in each city she visits. This year she is extending her circuit to include La Scala.

"You know," she says, "I have always wanted to sing at La Scala, but I never could get away long enough to go there. My contracts follow each other so closely that it seemed impossible. I felt sorry about it, because you see, I am an Italian. All the other singers at the Chicago Opera have been there, and they are not Italians. In Milan they began to say that I was an American booster, that I had no pride in my native city and its opera. Of course that is not true. I am an American, because I have lived here most of my life, but I was born in Italy and I am very proud to sing at La Scala.

Milan Replaces Paris

"I am able to go there this year because I have decided to give up Paris and Monte Carlo for Milan. I sing in the two French opera houses every year, but now I will be able to stay in Paris only a couple of days, to have my costumes fitted. They are all ordered. I wouldn't have time to wait for them. I will go there to have the last hooks put in place, and then I will take the express to Milan."

Milan is only a stop-over in the trans-Atlantic trans-continental tour which Mme. Muzio is making. She is now on tour with the Chicago Company. When that is over she will sing concerts until it is time for her to sail for Milan. After she has gone through at least a part of her repertoire at La Scala she must hurry to Buenos Aires for the season at the Colon, where, among other things, she will sing in Boito's "Verone" under Tullio Serafin. Then there comes another dash on boats and trains to the Coast for the double season in San Francisco and Los Angeles, before she returns to Chicago for the new year's work, presumably well-rested after a summer's vacation.

Cannot Have Vacation

"You know, really," Mme. Muzio says, but not sorrowfully, "the only time I have to catch my breath is on boats and trains. I cannot have any vacation at all this year, as you see. You know, sometimes I would like to treat myself



CLAUDIA MUZIO RUNS THE GAMUT OF HER ROLES

Above, Left to Right: "Mme. Sans-Gêne" (© Underwood & Underwood); "Leonora" in "Il Trovatore" (Photo Atwell Studio); "Carmen" (© Mishkin); and "Madeleine" in "Andrea Chenier" (© Moffett). Below: "Monna Vanna"; "Violetta" in "La Traviata" (Photo by Van Riel), and "Aida" (© Mishkin)

to a little luxury like having a cold. Colds are very cheap these days, but I cannot afford one. It is too great a luxury for an opera singer."

But Mme. Muzio remains amiable through it all. She is one of these gentle, feminine women, who does not believe in violence—except when she listens to jazz.

"You know, I cannot stand jazz," she confided, "especially in an opera house. To tell you the truth, I can't stand it anywhere; but in an opera house it makes me furious. It is not that I am against new things; I am decidedly for them. I want to sing new works, and I want to sing in English. I think I will, next season, but I will never sing jazz."

"All my friends tell me that I don't like it because I don't dance to it—they make it worse; they say because I can't dance to it. And that is perfectly true. I can't learn. The jazz rhythms and I

don't seem to go well together. And I don't think they go well with an opera house either. Jazz I associate with slapstick comedy—perhaps if it were used with a real American comedy libretto, it would be all right. But I cannot understand jazz as an interpretation of serious ideas that cry out for a lyrical accompaniment."

Mme. Muzio is a staunch defender of pure lyricism and melodic line. She believes that one can achieve the same lyric effects in English as in Italian and French, and next year she is going to prove it. Somewhere in her travels she is managing to find time to add two other new rôles to her already large repertoire, the "Nerone," which she will sing in Buenos Aires, and "Zaza," which will be given in the next Chicago season.

"It is not so remarkable that I have so large a repertoire," she assures you modestly. "It is because my voice has

a big range. I sing all the rôles from 'Aida'—that is, I think, the heaviest thing I do, that and 'Carmen'—to 'Traviata,' which is really a high soprano, but not a coloratura part. I sing it as it was written in the original key. In the version usually used, it is lowered so that there is room for all the coloratura fireworks on top. Then I do the regular rôles, 'Tosca,' 'Lorelei,' 'L'Amore dei Tre Re,' 'Mme. Sans-Gêne,' 'Monna Vanna'... but you know them. I like them all, too. If I did not like a part I would not sing it, because then I would sing it badly. And that would not do, would it?"

So, Mme. Muzio goes on singing only the parts she likes, and she manages to like some new parts every year. But she will never sing jazz, because that she knows she does not like. And she wouldn't want to learn how to do it. And that wouldn't do at all. H. M.

HANSON'S "BEOWULF" TO BE HEARD AT FESTIVAL

Ann Arbor Choral Union Announces List of Noted Artists and Leader for May Event

ANN ARBOR, MICH., Feb. 13.—A number of noted soloists will participate in the thirty-third annual May Festival, which will be held in Hill Auditorium here, on May 19, 20, 21 and 22. The festival will consist, as usual, of six programs, four evening concerts and matinees on Friday and Saturday afternoons.

The University Choral Union, under the baton of Earl V. Moore, musical director of the festival, will contribute two major works, "Elijah" and "Lohengrin." The cast for the former includes: Marie Sundelius, soprano; Jeanne Laval, contralto; Charles Stratton, tenor, and Theodore Harrison, baritone. The following cast will be employed in Wagner's opera, which will be sung in English: Florence Austral, Elsa; Augusta Lenska, Ortrud; Richard Crooks, Lohengrin; Richard Bonelli, Telramund; James Wolfe, the King, and Barre Hill, the Herald.

In addition the Choral Union will present the world-premiere of "The Lament for Beowulf," a short choral work by Howard Hanson, American composer and director of the Eastman School of Music at Rochester, N. Y. Mr. Hanson will come to Ann Arbor as guest conductor for the work.

As usual, the Children's Festival Chorus of several hundred voices, under Joseph E. Maddy, will participate in the Friday afternoon concert. The Chicago Symphony, under the baton of Frederick Stock, will participate in both the choral and miscellaneous programs. Other artists to take part in the festival include Louise Homer, contralto, who will sing arias and songs in one of the miscellaneous programs. Mischa Levitzki, pianist, will play a concerto at the Saturday matinée. Giovanni Martinelli, tenor of the Metropolitan, will be heard at the Friday night concert. Albert Spalding, violinist, will be the soloist at the Friday matinée.

Delta Omicron Holds Reception

The Delta Omicron, the national musical sorority, held a reception Sunday afternoon, Jan. 24, at the MacDowell Club in honor of its national honorary members, patronesses and patrons. The presence of Mrs. Edward MacDowell brought much pleasure to all present. She spoke in her inimitable manner of the Colony at Peterborough and answered many queries regarding the new studio which Delta Omicron is building. Among the invited guests were Frances Alda, Daisy Jean, Renée Thornton, Guionar Novaes, Gena Branscombe, Ethel Glenn Hier, Richard Hageman, Carlos Salzedo, Reinold Werrenrath and Eugene Goossens.

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"Little Symphony" and Festival Organized at Auburn, N. Y.

AUBURN, N. Y., Feb. 13.—Auburn will have its first music festival in a generation this spring, according to plans announced by Harry A. Tidd, president of the Auburn Musical Arts Society, which is made up of over 100 leading musicians of the city. The Society already has formed a "Little Symphony," directed by Edwin Hall Pierce, which made its public debut in Osborne Hall on Feb. 12. With this as a nucleus for a festival, the Society plans to organize a large chorus. In the next few weeks the Little Symphony will be enlarged in an effort to stimulate greater musical interest among musicians who have been in the semi-professional class.

HARRY R. MELONE.

Reception Is Given to Mr. and Mrs. Jacques Thibaud

Mr. and Mrs. Jacques Thibaud were guests of honor at a reception tendered by Mr. and Mrs. Felix Salmond on the afternoon of Feb. 14 in the rooms of the Beethoven Association. Many prominent New York musicians and visiting artists were in attendance.

Hopes N. Y. Philharmonic Will Visit Europe

ARRIVING in Rotterdam on his return from New York, where he conducted the Philharmonic Orchestra as guest, Willem Mengelberg is quoted in an Associated Press dispatch as saying he hoped the Philharmonic would visit Europe, so that the Old World might hear it. Mr. Mengelberg praised the orchestra highly, and said: "America leads the world in the field of music."